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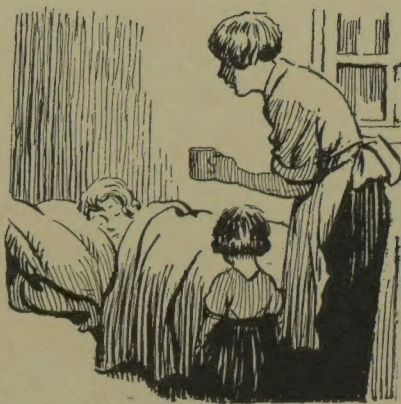
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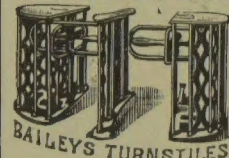
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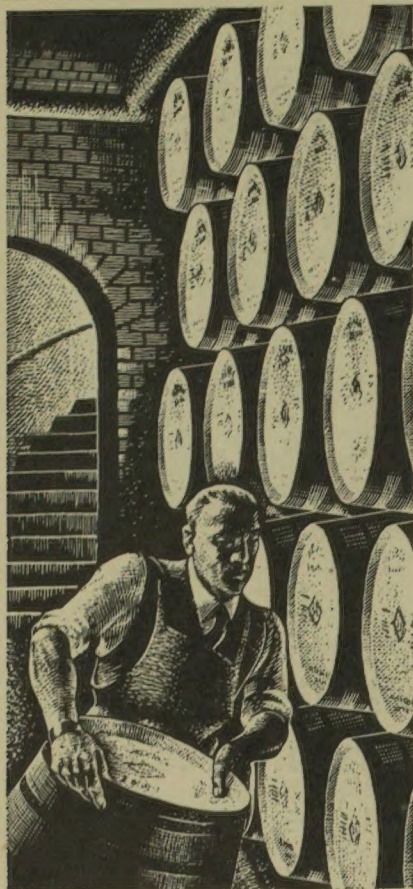
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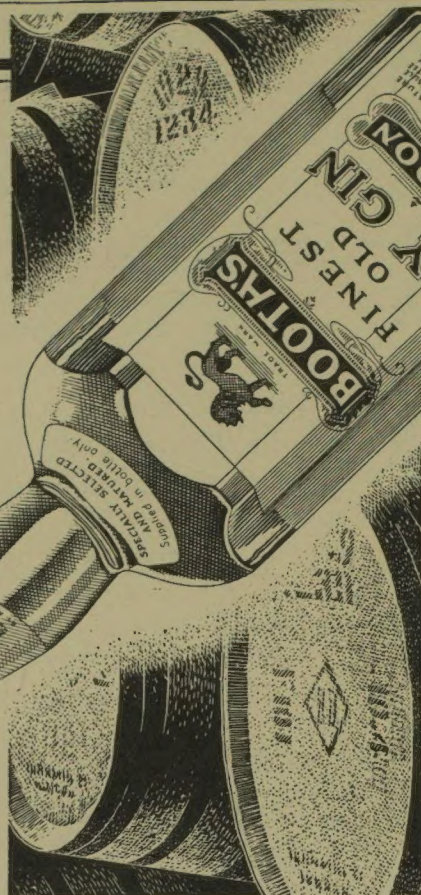
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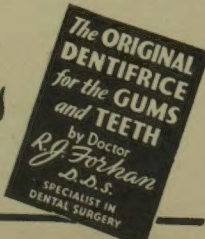
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SATURDAY, SEPTEMBER 26, 1936.



THE KING'S FIRST VISIT TO BALMORAL CASTLE SINCE HIS ACCESSION: HIS ARRIVAL AT BALLATER STATION, WHERE HE INSPECTED THE GUARD OF HONOUR OF THE 1ST BATTALION THE GORDON HIGHLANDERS.

The King, accompanied by the Duke of York, arrived at Balmoral Castle on September 19 for his first visit there since his accession. His Majesty travelled from London on the L.M.S. Railway to Aberdeen, and thence by special train to Ballater. The King's Guard of Honour of the 1st Battalion the Gordon Highlanders, under the command of Major D. Hunter-Blair, was mounted at Ballater station. After he had inspected the Guard of Honour, the King motored

to the Castle, where he was welcomed by the Balmoral Highlanders. He wore a kilt of the Balmoral tartan. Soon after his arrival at the Castle he went out stalking on the hills. On the following day (Sunday, the 20th) his Majesty and other members of the Royal Family, including the Duke and Duchess of York, attended morning service at Crathie Church. The occasion attracted what is said to have been the largest crowd that has ever been seen there.



By ARTHUR BRYANT.

THIS is the time of year when the great feel it incumbent upon them to make our flesh creep. The holidays are over and, before we return unwillingly to the treadmill, a cold douche is necessary to quicken our step. What with Nuremberg, the Russian Commissars, and our own British Association, we are assailed on every side by prophecies, and all of them alarming. But I think this year's prize for dismal prediction goes to Sir John Cadman, who, speaking recently, told the world that at the present rate of consumption its oil supplies would be exhausted in another twenty years. And if there is no more oil, it means that there will be no more motoring, no more flying, and, since we might as well try to look on the bright side of things, no more bombardment from the air and no more petrol fumes.

It is, of course, possible that Sir John Cadman's fears may prove groundless. Fresh oil-fields may be discovered or some new invention revolutionise the economy of the industry. In twenty years' time we may have ceased to move by internal combustion altogether and propel ourselves from place to place by electric waves, or even be propelled willy-nilly by some higher and beneficent organisation like the B.B.C. or the Ministry of Transport, which, in that brave new world that is to come, may order our comings and goings for us. I do not know, nor does Sir John Cadman, nor does anyone else.

Yet Sir John's warning, whether the future proves it accurate or no, possesses a certain mournful significance. For it throws a beam of light on a feature of modern industrial organisation to which few appear to pay any attention, yet one which is quite as important as the much-debated question of distribution. The truth is that we are treating the world's assets as if they belonged to ourselves alone and had no reference to posterity. In fact, we are behaving as though it did not matter in the least what happens to mankind after we are dead. For all our much-advertised benevolence and tenderness towards the young and helpless, we are all unconsciously robbing the children's money-box. For no one can well be more helpless than the unborn.

This dishonesty seems to be inherent in the whole conduct of modern society. The State imposes gigantic taxes upon inherited capital and uses the proceeds to support its current expenditure. To pay their taxes the life-possession of ancient estates realise the artistic treasures left them by the judgment and forethought of their predecessors and pay their taxes by doing so, but, with few exceptions, make no attempt to exercise similar self-denial in order to enable their descendants to do the same. The demagogues of the people bid against one another with offers to distribute the seed corn. Our whole industrial and financial system is increasingly directed to the realisation of quick profits. A peerage and Westminster Abbey is becoming recognised as the reward of the man who can raise a mortgage on the future and convert it to his own use.

This destructive method of proceeding dates from a century and more ago, when the professors of the dismal science first popularised the notion that the whole duty of man was to pursue his own material advantage. We in our generation have refined on it by making it the business of the State to assist man in his predatory instincts. Not only

are the rich to be allowed to plunder the future, but the poor, in the name of Justice, are to be encouraged to do so too. No greater social fallacy was ever propounded than this materialistic conception of life. Men at all times have pursued their own selfish advantage, but the glory of civilisation has been that it has gradually weaned them from doing so by inculcating respect for the past and consideration for the future. By the finest and most creative minds society has been regarded as an implied

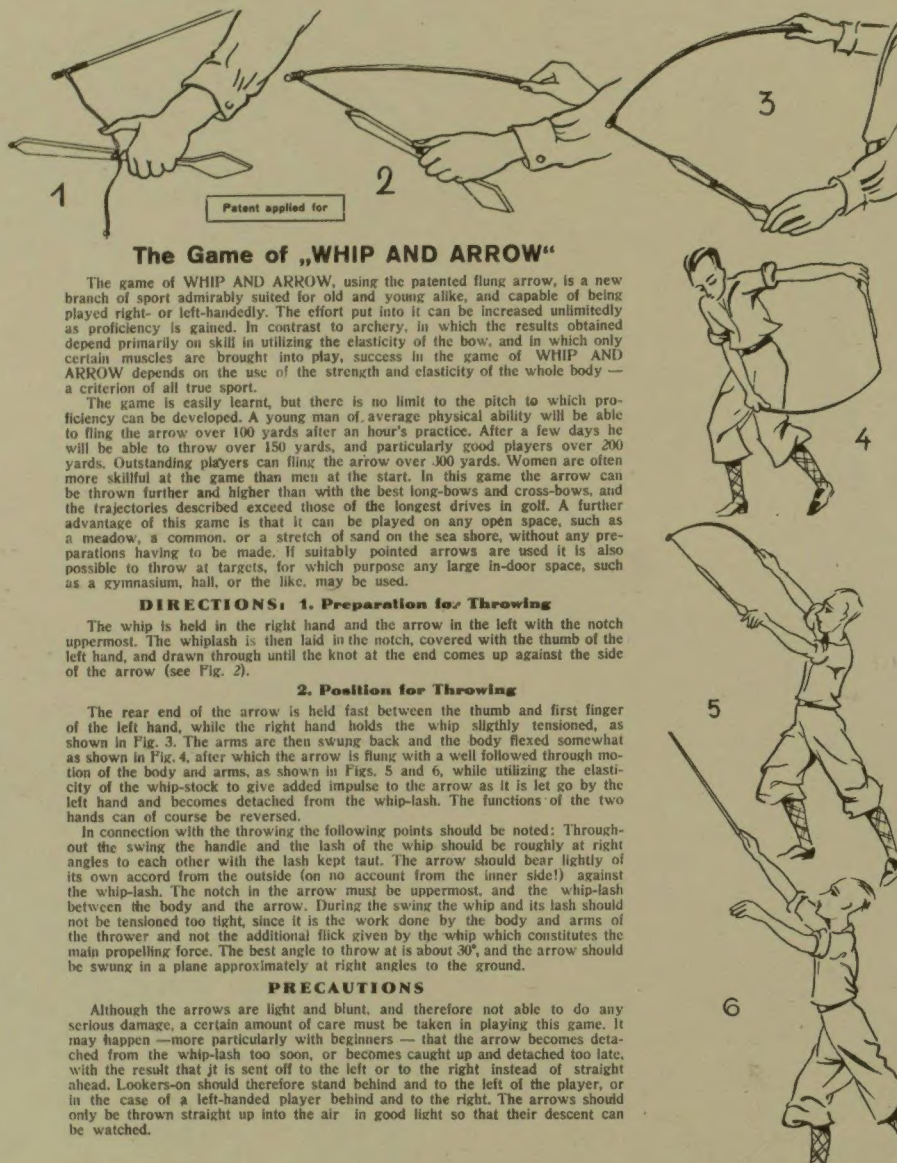
somebody else. That this wealth may subsequently be used to the best advantage of the human race is regarded as an unprofitable consideration. Passing on the baby to the next man before he gets wise is become the way of the world. It is the distinguishing mark of our age.

It is true that there have always been men ready to make their way by this particular form of confidence trick. There is nothing new in the vice of committing waste on an inheritance: what is new is regarding it as a social virtue. It is also true that there are many men to-day who still quietly endeavour to build for more than themselves and to create something which will endure after they are dead. It is the finest instinct of civilised man, and it will take many generations to eliminate it. But the disquieting truth remains that it is becoming increasingly difficult to point to anything that is being made to-day and to feel any certainty that it will be of any use to anyone a hundred years hence. The houses we build are not made to endure. It will be a mournful consideration if, with all our ingenuity, inventiveness of mind, and loudly proclaimed benevolence, we and our works are dismissed by posterity as a squatter's civilisation. And if it be asked what is a squatter's civilisation, let me reply by a question. What kind of consideration should we give respectively to an age which left behind it St. Paul's Cathedral and to another whose chief legacy was a by-pass road and its adjuncts or, shall we say, the town of Peacehaven?

Just at the moment that I was writing this jeremiad, the small boy who acts as Mercury to our village community successfully negotiated the large dogs in the garden and delivered the morning paper. There, in the words of Lord Horder, at the British Association meeting at Blackpool, I found a mournful confirmation of my thesis. For it seems that we are not only committing waste on the material heritage of the world about us but on the stuff of which our human fibres are made. The stress of modern life, this good physician assured us, is playing havoc with our bodies, minds, and souls, all of which, it should be remembered, have to be transmitted by us to posterity. "In the street," he said, "the trained eye can detect in the physiognomy of the people the early stages of that concern which, in

the consulting-room and hospital ward, shows itself in what is called so frequently anxiety and neurosis—a state of the nerves and of the mind unloaded upon the digestion and other bodily functions, which are more sinned against than sinning. Functional diseases as against organic diseases are rampant. In case after case a tactfully conducted pursuit after fundamental causes reveals the secret of headaches, insomnia, indigestion, tiredness, as the anxiety factor." Here, then, is another symptom of that strange disease of modern life. We are committing waste on our own bodies—the very source of life itself.

If this is really true—and there is at least evidence enough for a *prima facie* contention that it is—it leaves us to face an unflattering and disquieting paradox. For never, it would seem from the achievements of his intellect, has man been cleverer. And never, judging by the slight and transitory uses to which he puts those achievements, has he been more foolish.



The Game of "WHIP AND ARROW"

The game of WHIP AND ARROW, using the patented flung arrow, is a new branch of sport admirably suited for old and young alike, and capable of being played right- or left-handedly. The effort put into it can be increased unlimitedly as proficiency is gained. In contrast to archery, in which the results obtained depend primarily on skill in utilizing the elasticity of the bow, and in which only certain muscles are brought into play, success in the game of WHIP AND ARROW depends on the use of the strength and elasticity of the whole body—a criterion of all true sport.

The game is easily learnt, but there is no limit to the pitch to which proficiency can be developed. A young man of average physical ability will be able to fling the arrow over 100 yards after an hour's practice. After a few days he will be able to throw over 150 yards, and particularly good players over 200 yards. Outstanding players can fling the arrow over 300 yards. Women are often more skillful at the game than men at the start. In this game the arrow can be thrown further and higher than with the best long-bows and cross-bows, and the trajectories described exceed those of the longest drives in golf. A further advantage of this game is that it can be played on any open space, such as a meadow, a common, or a stretch of sand on the sea shore, without any preparations having to be made. If suitably pointed arrows are used it is also possible to throw at targets, for which purpose any large in-door space, such as a gymnasium, hall, or the like, may be used.

DIRECTIONS: 1. Preparation for Throwing

The whip is held in the right hand and the arrow in the left with the notch uppermost. The whiplash is then laid in the notch, covered with the thumb of the left hand, and drawn through until the knot at the end comes up against the side of the arrow (see Fig. 2).

2. Position for Throwing

The rear end of the arrow is held fast between the thumb and first finger of the left hand, while the right hand holds the whip slightly tensioned, as shown in Fig. 3. The arms are then swung back and the body flexed somewhat as shown in Fig. 4, after which the arrow is flung with a well followed through motion of the body and arms, as shown in Figs. 5 and 6, while utilizing the elasticity of the whip-stock to give added impulse to the arrow as it is let go by the left hand and becomes detached from the whip-lash. The functions of the two hands can of course be reversed.

In connection with the throwing the following points should be noted: Throughout the swing the handle and the lash of the whip should be roughly at right angles to each other with the lash kept taut. The arrow should bear lightly of its own accord from the outside (on no account from the inner side!) against the whip-lash. The notch in the arrow must be uppermost, and the whip-lash between the body and the arrow. During the swing the whip and its lash should not be tensioned too tight, since it is the work done by the body and arms of the thrower and not the additional flick given by the whip which constitutes the main propelling force. The best angle to throw at is about 30°, and the arrow should be swung in a plane approximately at right angles to the ground.

PRECAUTIONS

Although the arrows are light and blunt, and therefore not able to do any serious damage, a certain amount of care must be taken in playing this game. It may happen—more particularly with beginners—that the arrow becomes detached from the whip-lash too soon, or becomes caught up and detached too late, with the result that it is sent off to the left or to the right instead of straight ahead. Lookers-on should therefore stand behind and to the left of the player, or in the case of a left-handed player behind and to the right. The arrows should only be thrown straight up into the air in good light so that their descent can be watched.

THE GAME OF "WHIP AND ARROW," WHICH THE KING PLAYED IN VIENNA: A DESCRIPTION OF HOW THE ARROW IS FLUNG, SO THAT AN OUTSTANDING PLAYER CAN THROW IT OVER 300 YARDS WITH CONSIDERABLE ACCURACY.

On the opposite page are given photographs of the King playing the new game of "Whip and Arrow" during his recent stay at Vienna on returning from his Mediterranean cruise. This illustration contains drawings of the implements used in the game and the physical movements which the player has to master. It also gives directions on how the arrow should be flung.

contract binding the living both with the dead and the unborn—in Burke's words, "a partnership not only between those who are living but between those who are living, those who are dead, and those who are to be born." By this wise philosophy the best citizen was he who, emulating the wisdom and forbearance of his forefathers, laboured not for himself but for posterity. The country gentleman who planted trees for his great-great-grandchildren, the craftsman who put all his skill and time into his handiwork that it might endure, the genius starving in his garret that the unborn might inherit the masterpiece which none living would buy: these were the types that were held up for honour as the architects of civilisation. To-day, when the opportunities for committing waste on the world's resources are greater than they have ever been before, we honour another kind of man, the smart guy, the quick-speculator who knows precisely when to cash in. The really commendable thing is to get the potential wealth out of the ground and sell it as quickly as possible to

THE KING PLAYS "WHIP AND ARROW" AN EPISODE OF HIS STAY AT VIENNA.



THE KING WITH HERR FRANZ PICHLER-MANDORF, THE INVENTOR OF "WHIP AND ARROW": HIS MAJESTY EXAMINING THE IMPLEMENTS OF THE GAME.



THE FORWARD MOVEMENT: THE KING, HOLDING THE WHIP IN HIS RIGHT HAND AND THE ARROW IN HIS LEFT, HALF-WAY THROUGH A THROW.



THE KING DURING THE BACK-SWING OF A THROW: A POSITION CORRESPONDING WITH THAT SHOWN IN FIG. 4 IN THE ILLUSTRATION ON THE OPPOSITE PAGE.



THE MOMENT OF LETTING GO THE ARROW: THE KING IN A POSITION CORRESPONDING WITH THAT SHOWN IN FIG. 5 ON THE OPPOSITE PAGE.

During his stay at Vienna on his return through Europe from Istanbul, the King was introduced to the new game of "Whip and Arrow," the invention of Herr Franz Pichler-Mandorf. These photographs show his Majesty playing the game at the Lainz International Country Club. On the opposite page is given a description of the game, with drawings showing the bodily movements which a successful player must make. It will be apparent at once that the King mastered the essentials of the game at his first lesson, for his movements in making a throw

correspond closely with those shown in the drawings. Although the implements required in the game are so simple—consisting only of a whip, with stick and lash, and a light notched arrow—it is astonishing how far the arrow can be flung. It is claimed that a good player can throw it well over 200 yards. An elaboration of the game is "Arrow Golf," in which players can compete in throwing the arrow into a circle on the ground in the fewest throws. The player makes each fling from the point at which his arrow came to rest after the last throw.

THE CONTINUANCE OF THE ARAB CAMPAIGN OF VIOLENCE: TRAIN-WRECKING, ARSON, AND GUERRILLA WARFARE IN PALESTINE.



A BRITISH CASUALTY AFTER AN AFFRAY WITH ARAB TERRORISTS: LIEUT. MOROUGH-RYAN (ROYAL SCOTS FUSILIERS) SITTING UP ON A STRETCHER WITH A BULLET WOUND IN HIS FOOT.



AN ENCOUNTER BETWEEN BRITISH TROOPS AND ARAB BANDITS NEAR BALA, WHERE TEN ARABS WERE KILLED: MEMBERS OF A LEWIS GUN SECTION READY FOR ACTION.



ARAB INCENDIARISM AT TEL AVIV: JEWISH HOUSES SET ON FIRE; WITH POLICE AND FIRE BRIGADE MEN TRYING TO EXTINGUISH THE BLAZE.



A STRONG HAND IN PALESTINE TO BRING THE CAMPAIGN OF VIOLENCE TO AN END: PART OF AN ARMED ARAB BAND CAPTURED BY BRITISH TROOPS IN THE NABLUS HILLS.



A RAILWAY LINE NEAR LYDDA RENDERED IMPASSABLE BY ARABS, WHO TORE UP THE TRACK: BRITISH TROOPS CHANGING FROM ONE TRAIN TO ANOTHER TO CIRCUMVENT THE OBSTRUCTION.



THE NEW COMMANDER OF THE FORCES IN PALESTINE GREETED ON ARRIVAL: LIEUT.-GENERAL J. G. DILL (LEFT) BEING WELCOMED BY A POLICE OFFICER AFTER LANDING AT HAIFA.



OVERTURNED CARRIAGES OF A WRECKED TRAIN NEAR LYDDA—THE LINE HAVING BEEN TORN UP BY ARAB TERRORISTS; WITH A PARTY OF BRITISH TROOPS ON GUARD: A METHOD OF VIOLENCE WHICH THE ARABS HAVE OFTEN ATTEMPTED IN THEIR CAMPAIGN.

At the time of writing the British Government had not yet decided to proclaim martial law in Palestine, though it was thought that they would very soon be compelled to take this step if the Arab campaign of violence continued, as it showed every likelihood of doing. The arrival of reinforcements from England had not diminished the number of outrages. Our two upper photographs on this page were taken during an encounter between British troops and Arab extremists

in the hills near Bala, on the Tulkarm-Nablus road. Before the Arabs got away ten of their band had been killed and four wounded. The troops suffered eight casualties—four killed and four wounded. Another photograph shows the arrival of Lieut.-General Dill, newly appointed Commander-in-Chief in Palestine. He landed at Haifa from H.M. destroyer "Douglas" on September 13, accompanied by his Chief of Staff, Brigadier Simpson.

A MASS PARACHUTE DESCENT OF INFANTRY AND GUNS: SOVIET MANŒUVRES.



THE SOVIET ARMY'S AUTUMN MANŒUVRES NEAR THE POLISH FRONTIER: SOME OF THE MECHANIZED FORCES WHICH ARE REPORTED TO HAVE IMPRESSED THE BRITISH MILITARY MISSION.



THE REAPPEARANCE OF COSSACK CAVALRY DIVISIONS IN THE RUSSIAN ARMY: SOME OF THE FAMOUS HORSEMEN WATCHING A HUGE FORMATION OF AEROPLANES MANŒUVRING.



A MASS PARACHUTE DESCENT BEHIND THE "ENEMY'S" LINES—A MANŒUVRE PRACTISED BY THE SOVIET ARMY IN ORDER TO THROW A HOSTILE FIGHTING-MACHINE OUT OF GEAR: THE BODY OF SPECIALLY TRAINED TROOPS WHO DROPPED FROM THE SKIES WITH THEIR MACHINE-GUNS AND LIGHT ARTILLERY.



THE RUSSIAN INFANTRYMAN, WHO HAS ALWAYS BEEN A HARDY AND COURAGEOUS SOLDIER, AND NOW APPEARS TO BE BOTH WELL EQUIPPED AND WELL CARED FOR: SOVIET TROOPS "IN ACTION," STEEL-HELMETED AND OTHERWISE.

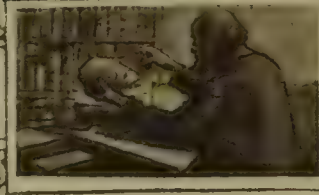


The first British military mission to Soviet Russia witnessed some impressive displays during the Red Army's autumn manœuvres near the Polish frontier, earlier this month. They saw 1200 parachutists jump simultaneously from 48 four-engined troop-carrying 'planes and capture the aerodrome near Minsk, in the rear of the defending army. The parachutists carried 150 machine-guns and their ammunition. Eighteen light field-guns, suspended from automatic parachutes, were also landed safely. This manœuvre is one of the Red Army's most formidable schemes for creating panic in the enemy's rear. The British and other foreign missions

were also shown a night bombing air-raid on a great scale, when the bombers were met by interceptor fighters. Later there was a great battle in which tanks fought tanks and whole armies of mechanized troops were pitted against one another. As noted in our last issue, Major-General A. P. Wavell and the other members of the British mission are reported to have expressed themselves as considerably impressed by the efficiency of the Soviet army; and particularly by the low number of casualties in the aerial part of the manœuvres. The tanks and other *matériel*, it was said, appeared to be of high quality.



THE WORLD OF SCIENCE.



CROSSING THE ATLANTIC: A NEW STORY OF OCEAN TRAVEL.

THE equinoctial gales give the beachcombers' opportunity. The tearing, blustery winds strew the shore with treasure of many kinds. And just as the treasure may be of many kinds, so do the types of beachcomber vary. There are those merely interested in the driftwood, as a source of fuel; there are those who seek a higher gain—the odd coins and other small valuables lost in the sand by the crowds of summer visitors and now revealed as the breakers churn it up. There are those whose beachcombing has a more dilettante interest, roughly divisible into two classes: those who find a vague interest in any unusual object, animate or inanimate, thrown up on the shore; and those who definitely seek the objects of natural history interest in order to glean from them whatever information they may have to offer. Objects found on the shore or floating in the sea have a far greater interest than anything can have that is found inland. The means of transport is so much more powerful, to begin with, and the place of their origin is so much outside the field of our ordinary observation that speculation concerning where they may have come from and how they have arrived at their present destination is a fascinating, and often profitable, process.

During stormy weather, animals and plants living in a few fathoms of water tend to be wrenched from their support or driven out of their course and finally thrown up on the beach, and a study of these is likely to lead to the accumulation of knowledge that would otherwise be unavailable. In some regions of the globe there are vast stretches of coast where biological surveys have been, up to the present, impracticable, but where extensive collecting of

never so valuable as specimens as those caught in the dredge or trawl and carefully preserved immediately on capture, but even the damaged specimens that have been rolled in the breakers can provide information of considerable value. So far as the British Isles are concerned, however, the natural history of the immediate offshore waters has been sufficiently thoroughly mapped as the result of systematic dredging and trawling that jetsam culled from the beach is unlikely to provide new information as to what may be found in the shallower parts of the sea. Yet even in the British Isles, watching the shore has its profitable side. For

the south coast of Ireland, while one travels northwards round the British Isles into the northern limits of the North Sea, and then travels up the coast of Norway.

The Gulf Stream has long been known to transport seeds from the West Indies and cast them up on the shores of Western Europe. It is said that it was the discovery of tropical plant seeds on the coasts of Europe which, among other things, convinced Columbus that "India"—that is, Asia—could be reached by a voyage to the west. The most commonly found are the seeds of *Entada gigas*, a large climbing plant of the order Leguminosæ, with

racemes of small yellow flowers, rather like those of mimosa. The seeds themselves, which are an inch and a half in diameter, are contained in a large pod over a foot in length. Growing near the water's edge in the West Indies, many of these seeds eventually reach the sea and are drifted across the Atlantic.

While it is easy to imagine seeds, themselves buoyant, being drifted across the 4000 miles of the Atlantic, it is necessary to seek a means of transport for a non-pelagic animal such as *Parerythropodium hibernicum*. There are many ways in which it might be carried, all possible and many probable, but the most likely of all is that it was carried across on a piece of floating seaweed. Nothing is known for certain, but the fact remains that some specimens of the new polyp have been found growing on loose pieces of the seaweed *Ascophyllum nodosum*, a semi-pelagic alga common throughout the North Atlantic, and the supposition is that the polyp was drifted across in this way.—MAURICE BURTON.



A HITHERTO UNKNOWN HYDROID POLYP DISCOVERED ON THE SOUTH COAST OF IRELAND, HAVING PERHAPS DRIFTED ACROSS THE ATLANTIC FROM AMERICA: A COLONY OF *PARERYTHROPODIUM HIBERNICUM*. (NATURAL SIZE.) *Parerythropodium* was first discovered by Professor L. P. W. Renouf, of Cork University, some years ago. The appearance of a hitherto unknown species of polyp on a coast where the marine life has been so thoroughly studied as this one makes it likely that the stranger is a visitor from America, having been borne across the Atlantic by the Gulf Stream.



A MEANS BY WHICH MARINE GROWTHS COULD BE TRANSPORTED LONG DISTANCES IN THE ATLANTIC: *ASCOPHYLLUM NODOSUM*, A BUOYANT SEAWEED THAT HAS BEEN KNOWN TO DRIFT CONSIDERABLE DISTANCES IN THE OCEAN. (1/3 NATURAL SIZE.)

the animals thrown up by the storms has provided material from which it has been possible to gather a very fair idea of the living organisms inhabiting the offshore waters. Beachworn specimens are, of course,

example, we know from indirect evidence that the seas are teeming with squid and cuttlefish, often of very large size, yet these animals are sufficiently difficult to catch in the trawl as to make our direct knowledge somewhat limited. And so far as the larger examples are concerned, we owe most of our knowledge to the examination of specimens stranded on the shore during storms. Our knowledge of the Cetacea, again, in spite of the fact that whales have been hunted since time immemorial, and are still being hunted and slaughtered in their thousands, has been largely built up by the study of whales stranded on our shores. Examples of these could be multiplied almost indefinitely, and each would make, in itself, a fascinating story.

It is proposed here to deal with one only, however, which has both an historical and a biological interest—namely, the remarkable case of an animal, a polyp, unknown to science, which appeared suddenly on the south coast of Ireland several years ago. It was first discovered, and named *Parerythropodium hibernicum*, by Professor L. P. W. Renouf, of Cork University, who has since kept it under observation and noted that it is gradually spreading. In itself, the polyp offers little of unusual interest, but the manner of its sudden appearance immediately opens up a wide field for speculation; one's thoughts are naturally directed to the Gulf Stream as the most probable factor in this.

The Gulf Stream travels across the North Atlantic from the Gulf of Mexico, bearing roughly in a northeasterly direction, finally losing itself in the fringes of the Arctic, around Iceland; but several smaller offshoots from it reach the north coast of Spain and



EVIDENCE THAT LED THE MEN OF COLUMBUS'S DAY TO SUSPECT THE EXISTENCE OF A WESTERN CONTINENT: THE BIG SEEDS OF *ENTADA GIGAS*, A WEST INDIAN PLANT, WHICH ARE FREQUENTLY WASHED UP ON THE SHORES OF EUROPE. (3/5TH NATURAL SIZE.)

The discovery of the seeds of tropical plants washed up on the shores of Western Europe was one of the facts which led Columbus's contemporaries to suspect the existence of land to the west, and eventually to his own conviction that Asia could be reached by sailing westward. *Entada gigas* is a large climbing plant with small yellow flowers rather like those of a mimosa.

THE FIRST CROSSING OF THE SIMPSON DESERT

BY A WHITE MAN:

A MEMORABLE FEAT OF EXPLORATION IN AUSTRALIA.



LOW SANDHILLS AND DENSE GROWTH OF FEED SOUTH OF THE 26TH PARALLEL: EVIDENCE THAT THE SIMPSON DESERT IS FAR FROM BEING ENTIRELY DESOLATE, BUT IS A VAST FIELD OF HERBAGE WITH ARID STRIPS.



THE FIRST OF THE UNCHARTED SALT LAKES DISCOVERED BY MR. E. A. COLSON IN THE COURSE OF HIS ARDUOUS DESERT EXPEDITION: A VIEW FROM THE TWO HILLS SHOWN IN THE ILLUSTRATION IMMEDIATELY BELOW.



THE ONLY RISING GROUND, APART FROM SANDHILLS, SEEN IN THE SIMPSON DESERT FOR OVER TWO HUNDRED MILES: THE TWO HILLS FROM WHICH THE PHOTOGRAPH GIVEN IMMEDIATELY ABOVE WAS TAKEN, WITH FOUR OF MR. COLSON'S CAMELS.

The great Simpson Desert in Central Australia, covering 43,500 square miles, was recently crossed by Mr. E. A. Colson, the first white man to accomplish the feat. A portrait of him appeared in our last issue. He was accompanied only by one black boy and five camels, carrying instruments, provisions, and 80 gallons of water, enough for three weeks. The journey actually took 16 days. Mr. Colson started eastward from a point on the Finke River 100 miles north of Oodnadatta, and reached Birdville, on the Queensland border. Soon after the start he passed Mount Etingamba, the last charted hill west of the desert, and camped first on a range of hills previously unknown. On the seventh day he sighted the first dry salt lake, about 5 miles long. Near it were two small sandstone hills, the



LAKE, SAND, AND HERBAGE: A VIEW OF ONE OF THE ELEVEN LAKES, MOSTLY DRY AND SALTY, PASSED DURING THE JOURNEY, SEEN ACROSS A SANDY TRACT WITH SPARSE VEGETATION.



"MANEEYOO" IN THE SIMPSON DESERT: A PLANT, WEIGHING OVER 30 LB., OF A SPECIES THAT STORES WATER IN ITS STEMS AND LEAVES, AND SUSTAINS LIVE-STOCK FOR A LONG TIME. (THE HAT SHOWN TO INDICATE SIZE.)



MR. COLSON'S SOLE COMPANION, A BLACK BOY (LEFT), WITH THE FIVE CAMELS FORMING THE EXPEDITION: A PHOTOGRAPH TAKEN IN AN ARID PART OF THE DESERT, SHOWING HIGH SANDHILL RIDGES TO BE CROSSED.

only hills—apart from those near Etingamba and sand-dunes—observed for over 200 miles. He crossed 11 lakes, mostly dry and salty, varying from $\frac{1}{4}$ mile to $1\frac{1}{2}$ miles wide. Far from being entirely desolate, the region proved to contain a vast field of herbage, grass and shrubs, with arid strips. It had only lately emerged from a severe drought, but after rain Mr. Colson saw a wonderful revival of vegetation. He concluded that in the future water from wells or bores will be available in the Simpson Desert, and then it may support flocks and herds. A difficult problem will be to find a place of retreat in the recurrent droughts. At present he considers settlement quite impracticable. On his return journey he found the sandhills were not a continuous series of crested ridges.

THE "CULT" OF THE DIONNE QUINTUPLETS: THE UNIQUE FIVE A "MECCA" FOR TOURIST THOUSANDS.



THE FASCINATION EXERCISED BY THE DIONNE QUINTUPLETS OVER THE AMERICAN TOURIST: CROWDS QUEUING UP AT CALLANDER TO VIEW THE BABIES IN THEIR SPECIALLY CONSTRUCTED AND HEAVILY SCREENED PLAYGROUND.



PRIMITIVE SUPERSTITION FLOURISHING AT CALLANDER: BOXES OF STONES FROM THE GROUNDS OF THE DAFOE HOSPITAL WHICH, IT HAS BEEN FOUND, ARE SOUGHT BY WOMEN AS CHARMS AND SOUVENIRS.



METHODS OF ADVERTISING THE WORLD-FAMOUS FIVE TO TOURISTS: A CALLANDER PLACARD THAT SPEAKS FOR ITSELF.



A PHASE OF THE SOUVENIR TRADE AT CALLANDER: OBJECTS OF PIETY ON SALE AT ST. ALPHONSUS' CHURCH, NEAR THE DAFOE HOSPITAL.



SENSATIONAL TOURIST-ORGANISATION AT CALLANDER: A CLOCK WHICH INDICATES THE TIME OF THE NEXT "SHOWING OF THE QUINTS" TO VISITORS.



THE REFRESHMENT AND SOUVENIR STALL OPENED BY MR. DIONNE: A COMMERCIAL RESULT OF HIS UNIQUE POSITION AS THE ONLY FATHER OF QUINTUPLETS IN THE WORLD'S KNOWN POPULATION.



AN ESTABLISHMENT KEPT BY MIDWIVES WHO HELPED TO BRING THE QUINTUPLETS INTO THE WORLD: ANOTHER REFRESHMENT STALL AT CALLANDER, RUN BY WOMEN CONCERNED IN AN EXTRAORDINARY DOMESTIC EVENT.

The Dionne quintuplets were born on May 28, 1934, at Callander, a small town in Ontario, and at once achieved world-wide fame. The babies rapidly became the centre of a flourishing tourist industry. It was calculated that 141,342 people visited the Dafoe Hospital in the course of one month this summer. They came in 30,216 motor-cars and 67 omnibuses, and 70 per cent. of them were from the United States. One American observer frankly likened the scene to New York's Coney Island. The visitors walk round a heavily screened porch, from which they can see the babies in the centre courtyard. Human quintuplets are only

born once in about fifty million births. The last known occasion was 45 years ago, but then the babies only lived a few hours. The father of the present quintuplets, Mr. Dionne, is a farmer of limited means, whose family already numbered five before the quintuplets were born. The Ontario Legislature passed a special law to make the babies the wards of the King. The Bill contained a clause preventing lawsuits likely to interfere with the guardianship of the babies. Mr. Dionne has now opened the flourishing souvenir and refreshment shop which is seen above in one of our illustrations.

HIS MAJESTY'S INTEREST IN SLUM-CLEARANCE: THINGS THAT ATTRACTED HIM AT THE BUILDING EXHIBITION.



BAD HOUSING CONDITIONS OF A CENTURY AGO STILL SURVIVING IN CERTAIN DISTRICTS: A PICTORIAL RECORD OF DWELLINGS PRONOUNCED "DREADFUL" BY THE KING WHEN HE SAW IT AMONG EXHIBITS AT OLYMPIA.



A CONTRAST TO THE ADJOINING PICTURE! A PALATIAL NEW BLOCK OF WORKMEN'S FLATS IN VIENNA, SUCH AS THE KING RECALLED HAVING SEEN DURING HIS RECENT VISIT TO THAT CITY.



IN THE HOUSING CENTRE SECTION, WHERE THE KING STAYED LONGEST DURING HIS VISIT TO THE BUILDING EXHIBITION: A MODEL ONE-ROOM DWELLING FOR OLD PEOPLE, WITH A CURTAINED-OFF DIVAN.



WITH A PORTRAIT OF EDWARD VII., AND A NOTICE ABOUT THE FURNITURE LENT BY A WOMAN OF EIGHTY-TWO: THE OTHER END OF THE ROOM, SHOWING THE KITCHENETTE SEEN THROUGH A HATCH.



A DEVICE IN TENEMENT-PLANNING TO SHOW THE AMOUNT OF SUNSHINE OBTAINED BY ARRANGEMENT OF BUILDINGS, INSPECTED BY THE KING AT OLYMPIA: A BOARD WITH MODEL BUILDINGS ON WHICH LIGHT IS THROWN.



GLASS BRICKS THAT ATTRACTED THE KING'S ATTENTION ON HIS RECENT VISIT TO THE BUILDING EXHIBITION AT OLYMPIA: SPECIMENS OF INSULIGHT GLASS MASONRY, TO BE AVAILABLE SHORTLY FOR ALL KINDS OF BUILDING.

On September 17 the King paid an unexpected visit to the Building Exhibition at Olympia—his first public appearance since his holiday abroad. After examining trade shows on the ground floor, he went up to the galleries and saw the exhibits of the Housing Centre, the Building Research Station, and the National Physical Laboratory, with finished work from trades training schools. His strong interest in all matters connected with housing and slum-clearance led him to spend the greater part of his time examining the work of the Housing Centre, with its display of "New Homes for Old." Much of this exhibit deals with slum conditions. His Majesty examined

the photographs on view, and smiled on noticing one of many extracts quoted from his own speeches—"This nation cannot afford slums." As he looked at pictures of model dwellings, he remarked: "I have seen some fine workers' homes in Vienna." The King was particularly interested in a one-room dwelling (illustrated above) specially designed for old people, with modern conveniences. Under a portrait of his grandfather, King Edward VII., hung a notice stating that the furniture had been lent by a woman of eighty-two, who is still able to manage for herself and wishes to retain her own belongings as long as she lives.

THE APPLICATION OF SCIENCE TO VARIOUS PRESENT-DAY

ACTIVITIES: MARINE, MILITARY, AND MECHANICAL EXAMPLES.



THE FERRY LINES MARKING THE TRACKS OF TRACER BULLETS FIRED DURING NIGHT TARGET-PRACTICE BY U.S. COASTGUARDS: A BIZARRE MUSKETRY EFFECT.

This unusual photograph was taken during night-firing practice by Coastguardsmen at Camp Simms, Washington, U.S.A. Tracer ammunition was used—that is, bullets with a small finewire at their base, giving a bright light, enabling the course of the bullet to be watched. In the photograph the paths of these tracer bullets show up as lines leading to the target.



THE LATEST GERMAN MOBILE ANTI-AIRCRAFT ARTILLERY: GUNS AND AEROPLANES AT THE NUREMBERG DISPLAY. A military display was staged on the last day of the Nazi Party Congress at Nuremberg. Four hundred of the latest-model German anti-bombers gave a mock air raid. A dummy village was destroyed, and then the bombers were pursued by defence squadrons. Later, demonstrations of the latest methods of trench warfare were given, and there was a review in which armoured cars and tanks figured.



A REVERSE METHOD OF DEMONSTRATING THE EFFICACY OF THE DENNY-BROWN SHIP-STABILISER DURING TRIALS IN THE "ISLE OF SARK". THE STEAMER CAUGHT TO ROLL BY A CALM SEA.



A NOVEL MEANS OF SHIP-PROPULSION TO BE TRIED OUT IN GERMANY: THE MOTOR-SHIP "MAKRELE", SHOWING ONE OF THE UNUSUAL PROPELLERS WITH WHICH SHE IS FITTED. A correspondent writes, describing the above illustration: "The 'Makrele', a twin-screw motorship, is being built at Wesermünde-Leser for the Biological Institute of Heligoland. She is the first German vessel to be equipped with Voith-Schneider propellers. These propellers are entirely novel in design, their blades rotating in a horizontal instead of a vertical plane. They are also used for steering."



THE MEANS BY WHICH THE DENNY-BROWN STABILISER COUNTERACTS A SHIP'S ROLLING: ONE OF THE TWO FINS PROJECTING FROM THE SHIP'S SIDE enormously increase the comfort of sea travel. The stabiliser consists of two fins fitted on each side of the ship. If, when the ship is moving ahead, one fin is turned at an angle upwards and the other downwards the resulting action tends to raise one side of the ship and lower the other, whereby rolling may be counteracted. During trials the "Isle of Sark" was rolled artificially by means of the stabiliser, thus demonstrating the control exercised over the ship by the device.



COTTON-PICKING BY MACHINERY INSTEAD OF BY HAND: A MECHANICAL COTTON-PICKER UNDERGOING TRIALS BEFORE EXPERTS. This photograph shows an interested crowd of experts watching a new cotton-picking machine, evolved in the United States, at work. The new picker may revolutionize the industry. It is stated, however, that the cotton gathered by this machine was in an inferior condition in certain respects to that picked by hand; but the machine worked at a speed beyond that of hand-picking.



A NEW QUICK-FIRING AIRCRAFT GUN—SHOWN (BELOW) MOUNTED ON THE FUSELAGE; AND (INSERT) A CLOSER VIEW. The new 37-mm. quick-firing cannon designed for use in aircraft has a range three times that of a machine-gun. The shell weighs a little over 1 lb. and contains sufficient explosive to put an aeroplane out of action with one direct hit. The gun weighs about 2 cwt. It is of American design and is about to be produced in this country for our latest fighting craft.



A GERMAN FLYING-BOAT MAKES A NON-STOP TRANSATLANTIC FLIGHT FROM THE AZORES TO LONG ISLAND: THE "ZEPHYR" AFTER ALIGHTING AT PORT WASHINGTON. The German "Dornier 18" flying-boat "Zephyr" arrived at Port Washington, Long Island, on September 10 after flying non-stop from the aeroplane ship "Schwabenland" at Horta, Azores. She is one of two flying-boats making experimental flights for Lufthansa, in connection with the proposed airmail service between Europe and the United States. Her companion, the "Argus," a similar craft also driven by heavy-oil engines, landed in Bermuda on September 10 after a flight of 1750 miles from the Azores. The route for the projected service has not yet been finally fixed.



THE NEW CROSS-CHANNEL FERRY-BOATS, FOR TRAVELLING BETWEEN LONDON AND PARIS WITHOUT ANY CHANGE: THE "TUCKERMAN FERRY" STEAMER. The new cross-channel ferry-boats will start their service between Dover and Dunkerque in the first week of October. From the night of October 14, car services will be introduced in both directions, and by these trains passengers will be able to travel between London and Paris and vice versa, without any change. The sleeping-car express will leave Victoria at 10 p.m. and arrive in Paris at 8.55, in the change. (Continued on right.)



TRAVELLING BY RAIL BETWEEN LONDON AND PARIS WITHOUT A CHANGE: PASSENGERS AT DUNKERQUE ABOUT TO ENTER THE TRAIN FOR A TRIAL TRIP. reverse direction passengers will leave Paris at 21.50 and arrive at Victoria at 8.30 a.m. The passport and Customs examinations will be carried out on board the train. A day-time service between Dover and Dunkerque will also start on October 15. The three Southern Railway ferry-steamer operating the night service are called the "Tuckerman Ferry," "Hampton Ferry," and "Shepperton Ferry." The left-hand photograph shows the "Tuckerman Ferry," with its two funnels placed alongside each other.



THE "VICTORY'S" OLD WOODEN BOWSPRIT BEING REMOVED FROM THE SHIP BECAUSE OF DRY ROT: A SPAR TO BE REPLACED BY A METAL REPLICA.



SAWING THROUGH THE "VICTORY'S" OLD WOODEN BOWSPRIT TO FACILITATE THE WORK OF REMOVAL—FOLLOWING A NECESSARY CHANGE IN HER GEAR. The biggest piece of work carried out on H.M.S. "Victory" since she was returned to her state at Trafalgar eight years ago was undertaken recently at Portsmouth, where the ship lies in dock. The old wooden bowsprit had become so badly affected with dry rot that it had to be removed. It is being replaced by a metal spar of similar appearance and dimensions, with a length of 68 ft. and a greatest diameter of 3 ft. The old wooden bowsprit, which was replaced in the ship at the time of her restoration, has, as far as records show, been in use since 1859, when, according to an inscription on its base, it was refitted. Though it is improbable that it is the original bowsprit, it is likely that it was fitted soon after the battle of Trafalgar. Our readers will recall the pages of illustrations of the "Victory" in our issue of August 8 last.

THE UNCHANGING FOLK OF PORTUGAL.

BEING AN APPRECIATION OF
"PORTUGAL; A BOOK OF FOLK-WAYS": By RODNEY GALLOP.*

(PUBLISHED BY THE CAMBRIDGE UNIVERSITY PRESS.)

Iberia's fields with rich and genuine ore
 Of ancient manners woo the traveller's eye.

THESE lines, culled from a minor eighteenth-century poet, are a most apposite "legend" for Mr. Gallop's attractive and informative volume. In his introductory section, he takes us rapidly "in search of Portugal," and gives a vivid general impression, in felicitous terms, of a country insufficiently known to the English traveller. For the rest, he mines most productively in the "rich and genuine ore Of ancient manners," constantly reminding the interested and surprised reader how ancient indeed are the manners of a country of low literacy which still clings to innumerable superstitions and customs of the most venerable tradition. Portugal has been the seat of a civilisation for more than a thousand years, and one of the strongest impressions left by a book of this kind is how slowly time moves, and how little things change, in ten centuries of the life of a society. Mr. Gallop has drawn his information partly from published sources, partly from the observations of friends, and largely from his own investigations in all parts of Portugal. He collates his results upon a scholarly system, but without pedantry, and they are likely, besides attracting the general reader, to be of substantial value to the specialist in anthropology and folk-lore.

Mr. Gallop deals first with a remarkable variety of popular beliefs and observances. In his absorbing chapter on "Magic and Superstition" we can find, in essence, the whole familiar scheme of primitive magic, as it has been found by anthropologists all over the world. Despite many picturesque variations and elaborations, we constantly feel as if we were reading of some "backward" African tribe rather than of an ancient European people; and indeed, in not a few fundamentals, the difference of outlook is slight to vanishing-point. Here are both "imitative" and "contagious" magic extensively believed and practised. Witchcraft (*bruxaria*) and enchantment (*feiticaria*) flourish, and to the vast majority of the peasant population of Portugal it would be both absurd and impious to question their reality. There are even large classes of professional "wise" men and women—Mr. Gallop names nine different species of them—who are indistinguishable in essentials from the witch-doctors of forest and jungle. Evil influences of many kinds, and especially the *mau olhado* (evil eye), are a perpetual and sinister element of life, and there is no more dreaded affliction than the *quebranto* (general debility) which is produced by malign

Mr. Gallop is well versed in anthropological doctrines, especially those which have been propounded by Sir James Frazer, and again and again he brings us back from twentieth-century Portugal to the very dawn of social institutions. Thus the variants on the name of the Devil—*dianho*, *xanus*, *diaño*, *diaño*, and many others—may probably all be traced back to the cult of a deity once known as Janus (Dianus) or Jana (Diana). The witch-doctors really stand for an idea which is as old as the world—namely, that all disease is possession by evil spirits which are generally the result of black magic and which can always be exorcised by the appropriate charms. (Even genuine folk-medicine presents the familiar blend, common throughout all European countries until the most recent times, of empirical herbalism and purely superstitious nostrums.) Similar examples occur on almost every one of Mr. Gallop's pages; and, in the widest terms, he sees in the whole structure of Portuguese popular belief "the gradual evolution of religious thought through animism and polytheism to anthropomorphic monotheism." Again, in the many observances connected with death, he sees "in Portugal, as elsewhere, three ancient and primitive conceptions: that a corpse is ceremonially unclean and this uncleanness extends not only to the dead man's belongings but also to members of his family; that the dead envy and persecute the living; and that the presence of death endangers those around." Readers of Sir James Frazer's recent volume, "Fear of the Dead," which was discussed in these pages on April 25, will find ample substantiation of these conceptions in primitive life.

The long, slow descent of modern customs is shown even more clearly in the numerous seasonal festivals which Mr. Gallop describes with much vivacity. Practically all these are of unmistakably pagan lineage, though they have become strangely intertwined with Christian institutions and are, for the most part, identified with the names of Saints. A Portuguese authority writes: "One does not find a single Christian festival without some pagan aspect or flavour."

One of the most elaborate of these celebrations is the Carnival which, in Portugal as throughout Southern Europe, takes place in the Spring before Lent. It includes not only fancy-dress parades, mimic battles, and general licence, but, in some districts, extremely interesting mummers' plays which exhibit a remarkable medley of pagan and Christian rites and scraps of history. In all this Mr. Gallop has no difficulty in finding well-marked relics of the Saturnalia, and so, indirectly, of that "Death of the God" with which readers of "The Golden Bough" are well acquainted. With the "death of the year" many festivals and observances are associated. Perhaps the most interesting is the *romaria*, which is a pilgrimage, circuit, or progress; it "falls into two distinct sections, the purely religious celebrations" (a procession from church to church), "and the secular *arraial*, a name given to the fair in the precincts of the church and to the revelry held there on the eve of the festival." It is recorded since the eleventh century, and Mr. Gallop traces it back to "the seasonal expulsions of evils which were

de Poesia Galego-Portuguesa, Portugal possesses a unique collection of folk-song, collected from the earliest times: Mr. Gallop ranks it with "the finest lyrical verse of any country and age." A great many of the songs come direct from the mediæval troubadour or *jogral* mode, and are

known as *cossantes*—lyrics of somewhat intricate form, intended as songs for different characteristic occasions of rustic life, and usually accompanied by dances. Their modern descendant is a less complex form of *quadra*, or single quatrain. The quatrain is, indeed, an exceedingly popular form, and flourishes as vigorously to-day as ever; these little, isolated verses embody all manner of pictures, sensations, emotions, and fragments of homely wisdom, and, as Mr. Gallop says, "the whole life and culture of the Portuguese peasants are concentrated" in them. There is a large and vigorous ballad literature, somewhat crude in form and conception, if we may judge by Mr. Gallop's examples. But perhaps the most characteristic product of this popular poetic vein is the *fado*. This is summarised as a hybrid of "Portuguese rhythm, an exotic lilt derived from negro syncopation, and an elementary harmonic system." The words (so writes Pinto de Carvalho) "reflect the abrupt turns of fickle Fortune, the evil destiny of the unfortunate, the irony of fate, the piercing pangs of love"—and so forth: in short, it appears to be a somewhat mawkish composition, essentially expressing the Portuguese *saudade* (longing, yearning, or bitter-sweet melancholy); and by severe critics it is condemned as sentimental, melodramatic, and coarse. But it is immensely popular.

Mr. Gallop, after extensive acquaintance with these and many other forms of popular art, has "no great belief in the creative originality of the folk." He gives ample and cogent reasons for finding in Portuguese folk-literature, with its constant outreaching to a romantic, aristocratic world obviously beyond that of the peasant, "little more than the assimilation of themes from a more cultivated milieu which have been transformed as they have sunk through the varying strata of society." In other words—and Mr. Gallop is not alone in applying this theory to folklore in general—"popular" poetry filters down rather than springs up.

The music of the popular airs and modes is discussed with learning and apt illustration, and a special word is due to the excellent photographs. An unusual volume, which breaks new ground, and combines valuable and abundant information with a very attractive manner of presentation.

C. K. A.



THE DANCE OF KING DAVID AT BRAGA: ONE OF THE MANY INTERESTING SURVIVALS OF FOLK-FESTIVALS IN PORTUGAL.

In explanation of the origin of this dance, Mr. Gallop remarks: "It is easy to see how the Biblical allusion to King David dancing before the Ark could have been used to explain and justify a pre-existent ritual which it was found expedient to retain."

magic. Amulets and charms are of enormous variety; many of them, especially those of the "homeopathic" or "hair-of-the-dog-that-bit-you" type, have analogues all over the world, but some are triumphs of fantasy—for example, the prophylactic for children against *quebranto* and other evil influences is the horn of a goat found unsought on a Tuesday or Friday and twice kicked before being picked up. Verbal spells, of immemorial paganism, but quaintly jumbled with Christian rubrics, are a whole vast lore, from which Mr. Gallop draws many illuminating examples. There is an unquestioning belief in the existence of werewolves (*lobishomens*), though, curiously enough, Mr. Gallop makes no mention of vampires, which we should expect to find in this setting. It is hardly necessary to say that all kinds of superstitions, omens, and taboos surround birth and death. Complex observances attend marriage, with traces of that ubiquitous institution, and darling of anthropologists, "marriage by capture." Much has been written about it; for ourselves, we have as yet remained unconvinced that it was ever, even in its origins, anything but a symbolic or mimic rite. Nevertheless, its antiquity is indubitable, and lively vestiges of it remain among these Portuguese peasants.

* "Portugal; A Book of Folk-Ways." By Rodney Gallop. Illustrated with Photographs by the Author and Drawings by Marjorie Gallop. (Cambridge University Press; 25s.)

so prominent a feature in the religion of Ancient Rome, as indeed in all primitive cults."

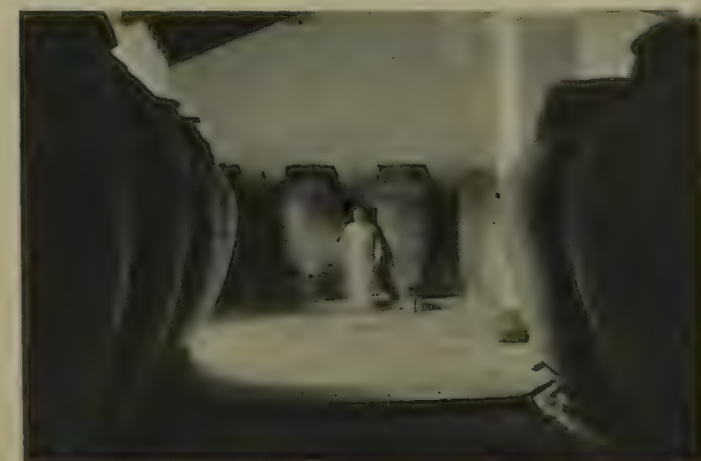
We must, with reluctance, pass over the many other festivals and celebrations which Mr. Gallop has witnessed and which he describes admirably—such as the *cirio*, or processional visit to a shrine: the great Corpus Christi celebrations; and the extremely interesting pastoral, the *Auto de Floripes*, which was seen at Souto das Neves. Nor can we describe in detail the *Mourisca*, but it deserves the special attention of students of folk-lore, for it exhibits an extraordinary medley of Moorish influences and of Biblical fragments, the latter including a singing St. John, impersonated by a small boy in an ox-drawn cart, "dressed in silks and velvets, with a periwig and painted face, leading a live lamb adorned with red ribbon"; and a "Dance of King David," of great antiquity.

The last section of the book is devoted to a very comprehensive and valuable discussion of Portuguese popular poetry, music, dance, tale, and proverb. It is, perhaps, not generally known that in the *Cancioneiro Geral*



PORTUGUESE FISHING VESSELS WHOSE FORM IS PROBABLY OF PHENICIAN ORIGIN: THE EYED, CRESCENT-SHAPED SARDINE-BOATS OF CAPARICA, NEAR LISBON.

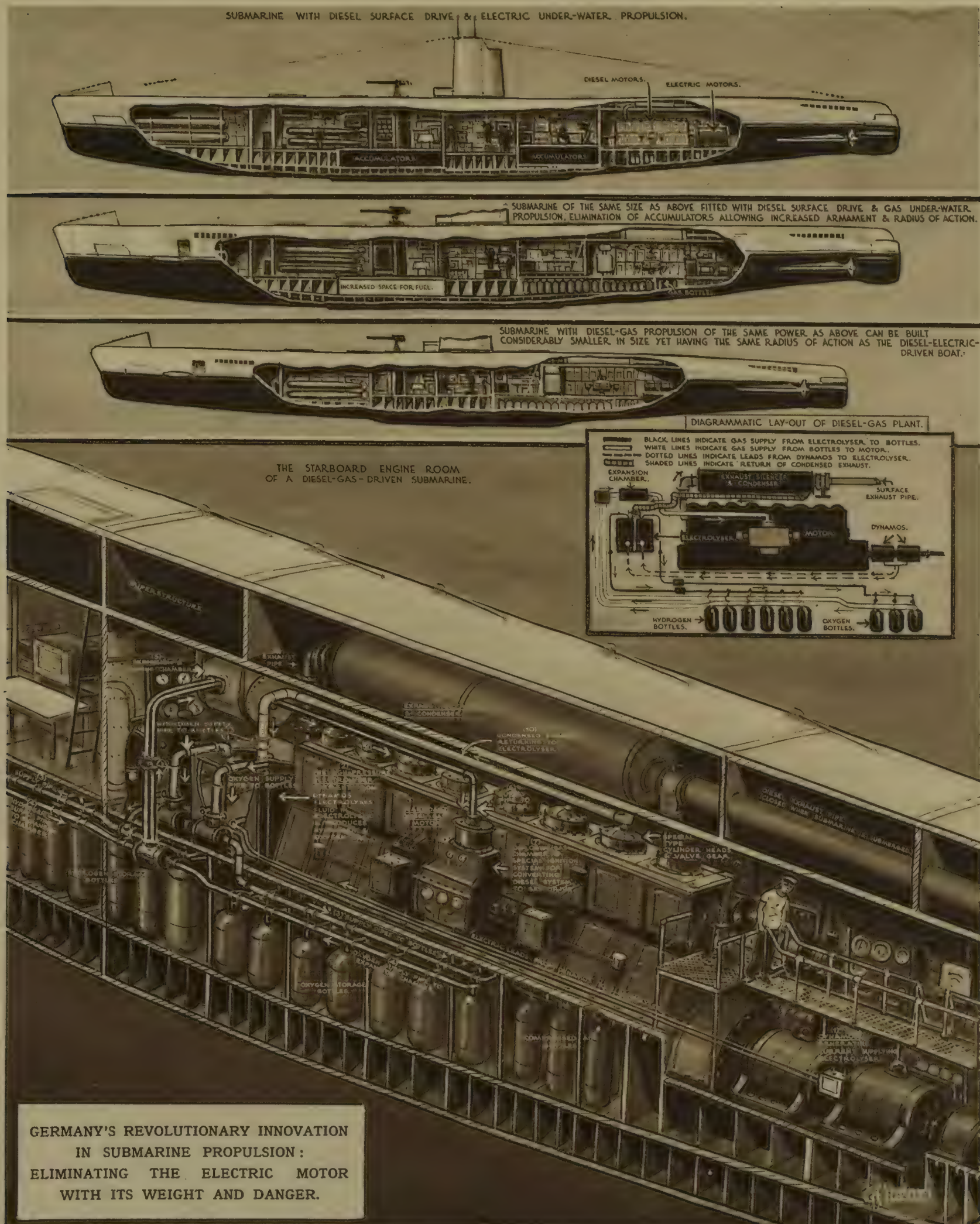
Reproductions from "Portugal; A Book of Folk-Ways"; by Courtesy of the Publishers, The Cambridge University Press.



GIGANTIC OIL-JARS AT ESTREMOZ, A TOWN IN THE ONCE MOORISH DISTRICT OF ALENTEJO: A SCENE RECALLING CLASSICAL AND EGYPTIAN REPRESENTATIONS OF OIL STORES, OR THE TALE OF THE FORTY THIEVES.

ONE MOTOR FOR GERMAN SUBMARINES—ON AND UNDER THE SURFACE.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY G. H. DAVIS.



Much has recently been written about the new submarines reported to have been built by the German Navy equipped with only one motor for both surface and under-water propulsion. Mr. Hector C. Bywater, the naval correspondent of "The Daily Telegraph," is of the opinion that it will be an engineering achievement which enormously increases the potentialities of the submarine. Hitherto submarines have been equipped with Diesel motors for surface running, and with electric motors for propulsion when submerged. The great drawbacks to this system are not so much the weight of the electric motors themselves, but more especially the great weight of the storage-accumulators and the enormous space they occupy. These accumulators amount sometimes to nearly one-sixth of the submarine's submerged displacement. In addition, accumulators may prove a source of danger, since if, as the result of damage, sea-water enters the battery compartments, chlorine gas is generated, threatening the crew with asphyxiation. In new German submarines, it is reported, only one motor is used for both surface and under-water propulsion. On the surface this motor works on the Diesel compression-ignition principle; but when submerged

it is operated by hydrogen and oxygen. We show here in simple diagrammatic form how a submerged submarine might be driven by gas. Naturally the use of gas means certain modifications of the cylinder-heads and valve-gear of the Diesel motor, and also provision for electric ignition (since in the usual type of Diesel oil-engine the mixture is ignited by the heat generated by compression in the cylinders). A gas-mixing chamber must also be included. When the boat is cruising on the surface it is driven by its Diesel motors using oil fuel. These motors, besides propelling the boat, also drive dynamos which, in turn, generate current for working a high-pressure electrolyser. This apparatus breaks distilled water up into its chemical constituents—two parts of hydrogen to one of oxygen. The gases thus produced are stored separately in bottles, at high pressure. When the boat is about to submerge the fuel oil is shut off, the gas supply turned on, the stored hydrogen and oxygen passes from the bottles to the expansion and mixing chamber, and the resultant explosive mixture passes to the engine. Probably a special and secret cylinder-head, valve-gear, and auxiliary electric ignition system have been evolved.

WARSHIPS OF THREE NATIONS AT BARCELONA.



THE BRITISH NAVY GIVES ASSISTANCE TO GERMANS LEAVING BARCELONA: REFUGEES EMBARKING AT THE JETTY IN H.M.S. "SHROPSHIRE'S" BOATS, TO BE TAKEN ABOARD THE "ADMIRAL GRAF SPEE."



AN IMPORTANT UNIT OF THE NEW GERMAN NAVY LYING OFF BARCELONA TO PROTECT AND EVACUATE HER NATIONALS: THE "POCKET BATTLESHIP" "ADMIRAL GRAF SPEE," WHOSE WORK OF RESCUE THE BRITISH NAVY ASSISTED.



THE GOVERNMENT BATTLESHIP "JAIME I.," WITH HER DECKS CLEARED FOR ACTION, ENTERING BARCELONA HARBOUR: THE SHIP MANNED BY AN UNDISCIPLINED CREW AND CAPTAINED BY A FORMER PETTY OFFICER.



POOR AND AGED SPANISH REFUGEES AND NUNS WAITING TO BOARD H.M.S. "SHROPSHIRE" FROM A DESTROYER: A PATHETIC GROUP OF WOMEN WHO HAVE LOST EVERYTHING IN THE WAR AND NOW MUST FLEE FOR THEIR LIVES.



A CHEERFUL GROUP OF YOUNG AND WELL-TO-DO REFUGEES ON BOARD H.M.S. "SHROPSHIRE" AT BARCELONA, BEFORE BEING TRANSPORTED BY DESTROYER TO MARSEILLES A LIVELY PARTY CONTRASTING IN APPEARANCE WITH THAT ON THE LEFT.

As the fighting zones in the Spanish Civil War grow in extent and as the passions of both sides become more inflamed, numbers of Spanish people and of foreigners domiciled in Spain find their lives being made intolerable and, if they can, take the opportunity to escape from the country. Three of the photographs on this page show refugees at Barcelona, whither many of them have made their way from Madrid, Valencia, or Alicante. The German battleship "Admiral Graf Spee" is seen lying at anchor off Barcelona, ready to take German refugees aboard. On September 13 there happened to be a sudden rush of refugees, so that there were

not enough German boats to take them all off to the ship. Boats from H.M.S. "Shropshire" are seen in the upper left-hand photograph giving assistance. British ships continue to land refugees at Gibraltar or Marseilles. The destroyer "Anthony" landed sixty-five at Gibraltar on September 16, fifteen of them British. In the middle is shown the battleship "Jaime I.," in the hands of her crew and commanded by a former petty officer, entering Barcelona harbour. The ship took part in the abortive Catalan expedition against the rebels in Majorca early in September, and bombarded enemy positions in the island.

THE EPIC OF THE SPANISH WAR: THE DEFENCE OF THE TOLEDO ALCAZAR.



THE ALCAZAR AT TOLEDO DAMAGED BY BOMBARDMENT DURING ITS EPIC SIEGE: THE GRIM FORTRESS PARTIALLY IN RUINS, BUT STILL DEFYING ALL THE EFFORTS OF THE GOVERNMENT MILITIAMEN TO BREAK DOWN ITS HEROIC RESISTANCE.



RUINS OF THE ALCAZAR AT TOLEDO AFTER THE EXPLOSION OF TWO MINES DRILLED UNDER THE FORTRESS BY GOVERNMENT FORCES: THE SOUTH-WEST TOWER BLOWN UP AND THE REST OF THE BUILDING BATTERED—A CATASTROPHE WHICH DID NOT END THE HEROIC DEFENCE.

The most wonderful of all the heroic feats of the Spanish Civil War was the defence of the Alcazar at Toledo by a band of insurgents. When the siege began, at the outbreak of the war on July 18, about a thousand men—cadets, soldiers and volunteers—took refuge there, with some 400 women and children. They held out for weeks against continual bombardment and attack. The Government militiamen at last succeeded in mining the fortress, and on

September 18 two mines were exploded beneath it, blowing most of the building up. Even that did not end resistance, for a number of the surviving defenders occupied a subterranean gallery where they continued to man their machine-guns. Petrol was sprayed on the points where they were still resisting, and the bombardment of the ruins was resumed. It was claimed that rebel aeroplanes dropped supplies of food and drink for the defenders.



THE NEW FORTH ROAD BRIDGE, SAVING SOME TEN MILES OF ROAD—TO BE OPENED IN OCTOBER: AN AIR VIEW OF THE FINE NEW BRIDGE ALMOST COMPLETED; SHOWING THE 3600-TON SWING-SPAN IN THE CENTRE.

A new Forth bridge for road traffic is almost completed at Kincardine-on-Forth and is to be officially opened in October. It is hoped that the ceremony will be performed by a member of the Royal Family. The new bridge contains £325,000 worth of steel and workmanship. In the centre it has a swing-span section weighing 3600 tons and measuring a hundred yards in length—the longest swing-span section

in Europe. The construction of the bridge owes much to the energy and vision of Major C. W. L. Ross, of Kincardine-on-Forth, who for the last fifteen years has campaigned, planned, and educated public opinion for this great new road link, which connects the well-populated counties of Stirling and Fife. Kincardine is some fifteen miles further up the river than the famous Forth railway bridge.

THE EARLIEST KNOWN HUMAN FIGURE IN STONE
FROM WESTERN ASIA;
AND OTHER KHAFAJE DISCOVERIES.



FIG. 1. AN ALMOST UNTAPPED SOURCE OF INFORMATION FOR THE HISTORY OF RELIGION: AMULETS OF GLAZED STEATITE AND FAIENCE—FISH WITH EYES OF BEADS SET IN BITUMEN.



FIG. 3. BEAD NECKLACES OF DARK BLUE AND WHITE LIMESTONE FROM KHAFAJE AND TELL AGRAB: THE TOP TWO STRUNG IN THE PATTERN FOUND; THE OTHERS CONJECTURALLY.

FIG. 6. (RIGHT)
AN IMPRESSION
OF A UNIQUE
CYLINDER SEAL:
GOATS BETWEEN
WOODED HILLS;
ONE LYING
DOWN TO
RUMINATE; THE
OTHER KNEELING
TO DRINK.

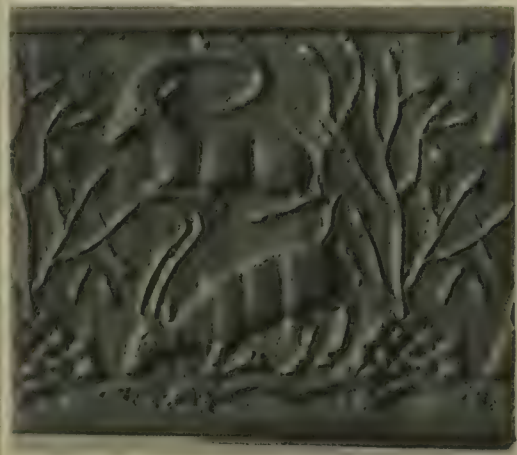


FIG. 7. (LEFT)
AN IMPRESSION
OF A CYLINDER
SEAL SHOWING
THE DISINTE-
GRATING
INFLUENCE OF
GEOMETRICAL
DESIGN ON THE
RARE NATURALISM
SEEN IN FIG. 6.

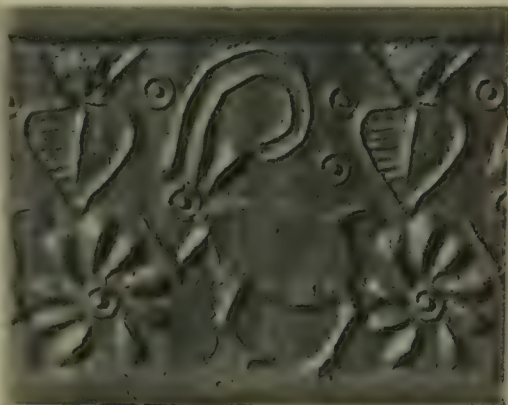


FIG. 2. ANOTHER GROUP OF AMULETS FOUND IN THE TEMPLE AT KHAFAJE: EXAMPLES SHOWING THE EXCELLENT CRAFTSMANSHIP OF THE ANCIENT ARTISTS.

THE little statuette of a woman from the earliest temple at Khafaje, shown in Figs. 4 and 5 on this page, is singled out by Professor Frankfort (in his article on page 526 as the most interesting discovery among the remains of the Jemdet Nasr period (before 3000 B.C.). He points out that it differs profoundly from the numerous statuettes of women which have been discovered of late years by various expeditions in Mesopotamia. They all belonged to the Early Dynastic period, but the Jemdet Nasr age was still earlier. In fact, Professor Frankfort asserts that this statuette is "the earliest stone sculpture representing a human

[Continued below.]



FIGS. 4 AND 5. THE EARLIEST ASIATIC RENDERING OF THE HUMAN FIGURE IN STONE SCULPTURE: A STATUETTE DIFFERING UTTERLY IN STYLE FROM OTHER BABYLONIAN SCULPTURE.



FIG. 8. GEOMETRICAL DESIGN IN THE JEMDET NASR PERIOD, WHICH PRECEDED THE EARLY DYNASTIC PERIOD: A SELECTION OF IMPRESSIONS FROM SIX CYLINDER SEALS WHICH ARE TYPICAL OF JEMDET NASR DECORATIVE ART.

[Continued.]

being which has been found in western Asia." Of much importance also, as throwing light on ancient Sumerian cults and ritual, are the amulets found in great profusion in the same temple, examples of which appear in Figs. 1 and 2.

ART AND RITUAL 5000 YEARS AGO: CYLINDER SEALS AND ANIMAL-SHAPED VESSELS—RELICS FROM KHAFAJE.



FIG. 9. THE BASE OF A STONE OFFERING-STAND FROM THE KHAFAJE SHRINE, WITH FEMALE FIGURES AND BULLS: EVIDENCE THAT KINDRED TELL AGRAB VESSELS WERE HEIRLOOMS.



FIGS. 10 (ABOVE) AND 11 (LEFT). TWO VIEWS OF A BULL-SHAPED LIBATION VESSEL, WITH SPOUT ON BACK: A TYPE AKIN TO THE GOAT-SHAPED VESSELS IN FIG. 12 (ADJOINING). (ABOUT $\frac{1}{3}$ SIZE.)



FIG. 12. RITUAL INCLUDING ANIMAL-SHAPED VESSELS (AS IN FIGS. 10 AND 11): A CYLINDER SEAL—NOW AT DRESDEN—SHOWING TWO GOAT-SHAPED VASES.



Continued.

evidence thereof. The descriptive note on it reads in full as follows: "Base of a stone offering-stand found in the Khafaje shrine. On either side is a bull, and above are two nude females. The narrow side of the stand is cut into a ladder-like design." In his article on page 526 of the present issue Professor Frankfort says of this Khafaje offering-stand: "In general type it resembles the vases published on September 12, and it is appropriate to insist here on the importance of our excavating sites occupied at the same period. That the vases found at Tell Agrab were obviously heirlooms can be established by the stratified example given here." The seal in Fig. 12, showing sacrifice to the Mother goddess, is a contemporary representation of ritual in which were used animal-shaped vessels of the type seen in Figs. 10, 11, and 13.



FIG. 13. A BIRD-SHAPED LIBATION VESSEL, SPOUTED ON BACK, AKIN TO THAT IN FIGS. 10 AND 11, AND TO THE GOAT-SHAPED VESSELS IN FIG. 12. (ABOUT $\frac{1}{3}$ SIZE.)

FIG. 9 is of special interest in relation to examples of a similar type from Tell Agrab, illustrated in our issue of September 12 last (page 434, Figs. 14-17). Regarding them Professor Frankfort wrote: "These vases, although found in a temple of the Early Dynastic period, are almost certainly heirlooms from an earlier temple." Fig. 9 provides

[Continued above on right.]



FIG. 14. ILLUSTRATING THE EXTRAORDINARY VARIETY OF CYLINDER SEALS IN THE JEMDET NASR PERIOD: EXAMPLES IN GLAZED STEATITE WITH SHARPLY INCISED GEOMETRICAL DESIGNS, AND OTHERS OF LIMESTONE. ($\frac{1}{2}$ SIZE.)

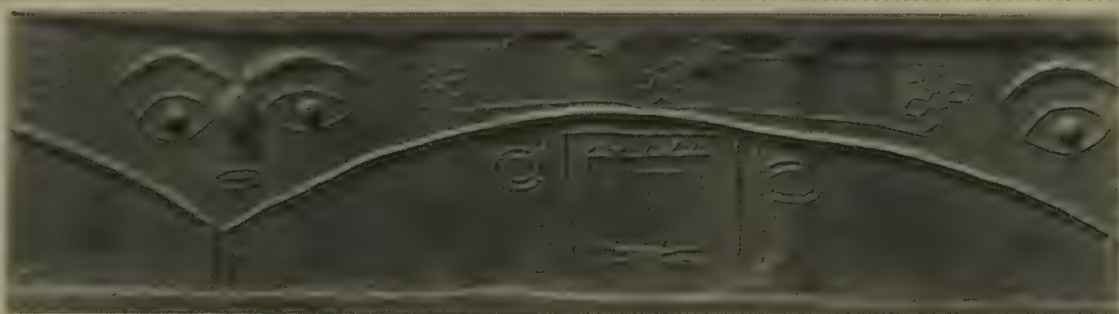


FIG. 15. AN IMPRESSION FROM THE LARGEST CYLINDER SEAL FOUND IN THE EXCAVATIONS (FIG. 14, TOP LEFT): A DESIGN WITH A CONVENTIONALISED SHRINE, ROSETTES POSSIBLY RELATING TO THE GODDESS ISHTAR, AND A MONSTROUS FACE OF UNKNOWN SIGNIFICANCE. (ABOUT $\frac{1}{3}$ SIZE.)

THE OLDEST STONE STATUETTE EVER FOUND IN WESTERN ASIA;

AND OTHER RELICS OF ANCIENT SUMERIAN CULTURE OF
A PERIOD PROBABLY BEFORE 3000 B.C.: NEW DISCOVERIES
IN THE EARLIEST TEMPLE AT KHAFAJE, IN MESOPOTAMIA.

By PROFESSOR HENRY FRANKFORT, *Field Director of the Iraq
Expedition of the Oriental Institute of the University of Chicago.*
(See illustrations on the two preceding pages and those in colour opposite.)

AT Khafaje, where Mr. P. Delougaz was in charge, we have now reached a temple antedating all those about which we have reported in this journal in recent years. Fig. 17 gives an impression of the depth at which this little shrine was discovered. The subsoil water-sheet was, in fact, struck a couple of feet below the floor exposed in the photograph, and, unless we are fortunate enough to have a dry autumn and a lower water-level in the Dyala River at the time when we resume work, it will be very difficult to follow the history of this shrine into earlier periods. The photograph shows already two building-levels of the shrine. In the background, under the measuring-stick, is the altar, a crude brick pedestal with steps leading up on one side. A large stone slab in front indicates the floor-level of the shrine's latest period, corresponding to the projection of the wall on the right-hand side. The walls showing under this projection belong to a yet earlier period of the building. This shrine has several novel features, one of which is the richly decorative niches in the plaster all round the sanctuary. Another is the row of rooms on the eastern side (*i.e.*, behind the wall on the right of the picture). One of these rooms had a door at each end, through which one entered the sanctuary from the outside. A few steps led down from the temple into an open space where in a later period the large central court of the Moon God's temple was situated. No document reveals the name of the deity worshipped in our earliest shrine, but everything points to a continuity of worship.

By rare good fortune we obtained a number of objects which were used in the cult, among them a small stone offering-stand of which only the lower part is preserved (Fig. 9). It is of open work, and shows in the lower tier a bull on each side, and above them two nude female figures. A curious ladder design perhaps imitates a wall of overlapping planks. In general type it resembles the vases published in *The Illustrated London News* of September 12 last (page 434, Figs. 14-17), and it is appropriate to insist here on the importance of our excavating sites occupied at the same period. That the vases found at Tell Agrab were obviously heirlooms can be established by the stratified example published here (Fig. 9).

Even more extraordinary are the pottery vases in the shape of animals which were found in the early temple at Khafaje (Figs. 10, 11, and 13). They are particularly interesting because we have a contemporary representation of the ritual in which they were used. On a cylinder seal in the Museum of Sculpture at Dresden (Fig. 12), we see a king and his servant offering baskets of fruit and other gifts in front of two symbols of the Mother-Goddess. Above the two tall goblets and also in the king's hand we see a goat, but it should be noticed that these two do not represent real animals, for they each have a rimmed opening on their backs, and are, in fact, vases of the type shown in Figs. 10, and 11. It is interesting that similar vases have been found in Anatolia, and that even in one of the shaft graves at Mycenæ a silver stag of this type, probably of Anatolian manufacture, was found by Schliemann.

One of the most striking features of the Jemdet Nasr age is the extraordinary variety of its cylinder seals (Fig. 14), which later on were much more standardised as to shape and size. The largest of all (Fig. 14, top left, and Fig. 15) is from Tell Agrab, and shows a grotesque face appearing incongruously above the picture of a shrine, although there may be a connection which escapes us. The tall seals show ingenious geometric patterns (Fig. 8), but occasionally a more naturalistic tendency prevails. Exceptionally fine is the cylinder of which Fig. 6 shows the impression. We see two wild goats among wooded mountains, one lying down to ruminate and the other kneeling to drink from a stream indicated by a wavy line at the foot of the mountains; but Fig. 7 shows how such representations fell victim to the prevalent proclivity for geometrical design. On the whole, this age is one of decline in glyptic art. Fig. 16 shows the sad remains of the elaborate scenes which prevail in an earlier period, and of which Fig. 12 gives an example. A study of the cylinder seal reveals the extraordinary homogeneity of Mesopotamian culture at all periods. All these types of seal can be matched with examples found at other sites, though nowhere has so large a collection been found as this year at Tell Agrab and Khafaje.

The stone vases with coloured inlays (illustrated in colour on the lower half of page 1) are another case in point. Similar work is known from Warka, a site lying about 200 miles to the south of Khafaje. We also found a very curious type of personal adornment (Fig. 3). The specimens shown here actually come from Tell Agrab, but their dating is again based on identical and stratified examples found at Khafaje. The two uppermost necklaces are strung in the exact pattern which we recovered when carefully excavating the beads. The other three show possible patterns, for the antiquity of which there is no authority. The beads consist of lozenges of blue and white limestone pierced on all four sides, as the stringing shows. It should be noted that they are graduated in size to allow for the easy radiation of the outer rows. Besides



FIG. 16. VARIOUS CYLINDER SEALS FOUND AT KHAFAJE: EXAMPLES SHOWING THE DETERIORATED DRAWING OF THE JEMDET NASR PERIOD, LACKING THE VITALITY OF THE ORIGINAL INSPIRATION, AS SHOWN IN FIG. 12, WHICH BELONGS TO THE PRECEDING URUK PERIOD.

beads, amulets were found in great profusion. Fig. 1 shows a particularly charming set of vigorously cut animals and fish, some of glazed steatite and others of faience. Some of the fish have red beads set in bitumen for eyes. The amulets shown in Fig. 2 are cut from various materials, especially mother-of-pearl and shell; sometimes the shell was sliced across the main axis, and the circumference thus produced fashioned into the form of an animal (Fig. 2, top left). Often small discs of lapis lazuli and other materials—red paste in the case of the mother-of-pearl heart and tortoise (*ibid.* top centre)—were used to pick out a pattern of drilled holes. We may add that these amulets present a source of information for the history of religion which as yet has hardly been tapped.

A few words must be said about the remarkable "scarlet ware" pottery reproduced in colour in the upper half of page 1. The small vessel was found just above the Jemdet Nasr layers at Khafaje—that is to say, it can be dated to the very beginning of the Early Dynastic period—and the larger comes from a corresponding stratum at Tell Agrab. Although the meaning of the designs on these pots is at present doubtful, they are probably of religious significance; for the fact that they show representations of the dwellers of land, air, and water, in the forms of goats, wader-birds, and fish, alongside renderings of the plant-world, suggests that the vessels were specially used in a temple dedicated to the god of fertility.

The most interesting discovery among the remains of the Jemdet Nasr period is undoubtedly the little statuette of a woman (Figs. 4 and 5). It differs profoundly from the many statuettes of women which we and others have discovered in recent years. All of these belonged to the Early Dynastic period, but this is dated to the Jemdet Nasr age. It is, in fact, the earliest stone sculpture representing a human being which has been found in Western Asia.



FIG. 17. THE SHRINE OF THE EARLIEST TEMPLE YET FOUND AT KHAFAJE, OF WHOSE DEITY NO EVIDENCE HAS BEEN FOUND: A VIEW SHOWING THE DEPTH BELOW MODERN GROUND-LEVEL.

Two building periods can be traced here. At the back is the crude brick pedestal that served as altar, against which steps are built. An unusual feature of the later building stage is the series of recessed niches cut in the plaster. The floor-level corresponding to these niched walls was flush with the stone slab seen before the altar. The walls of the earlier building can be seen below the projecting niched wall on the right of the photograph.



"SCARLET WARE" OF ANCIENT MESOPOTAMIA: TWO PAINTED POTS, WITH ANIMAL, BIRD, FISH, AND PLANT DESIGNS, PROBABLY ASSOCIATED WITH WORSHIP OF A FERTILITY GOD—THE SMALLER VESSEL (SHOWN ABOUT ONE-THIRD SIZE) FOUND AT KHAFAJE; THE LARGER (ABOUT ONE-QUARTER) AT TELL AGRAB.

THE extremely interesting discoveries illustrated on this page were made by the Iraq Expedition of the Oriental Institute, Chicago University. Regarding the upper subject, Professor Henry Frankfort, Director of the Expedition, writes: "The distinctive pottery which we call 'scarlet ware' belongs to the very beginning of the Early Dynastic period. Its paint is easily rubbed off, either because a faulty flux or some organic matter, such as albumen, was used. The designs are at present puzzling. A fine example, also from Khafaje and now in the British Museum, suggests a religious significance. The curious loop-like design on the goat's back, combined with plant motives, seems to disintegrate into something suggesting peacock feathers on certain vases from Iran (Tepe Musyan), while the last stage of disintegration is shown by the vertical straight lines on the Khafaje vase. The three goats are differentiated by their horns. As with all primitive art, no importance attaches to the spacing of the designs. Thus it is irrelevant that the fish and water-birds are placed above the goats. A likely explanation is that the artist had to represent denizens of water, land, and air alongside symbols of the vegetable kingdom on vessels in a temple sacred to the god of fertility."

"THE main value of the stone vases shown here," writes Professor Frankfort, "is to demonstrate the homogeneity of Mesopotamian culture in the Jemdet Nasr period. Similar vases have been found at Warka, and it has too often been assumed that objects resembling those found recently at that site, but preserved in various museums with no indication of provenance, were originally stolen from there. This need not be so at all. Thus, for instance, the little cup on the left is also known at Ur, where it appeared to serve as a base for a vessel made of ostrich shell. It is likely that it served a similar purpose at Khafaje, although the main part of the vase of ostrich shell is missing. Absolute dates are still largely a matter of hypothesis, but the author would place the end of the Jemdet Nasr and the beginning of the Early Dynastic Period at about 3000 B.C. Other scholars favour a much higher date."



FROM THE WATER-COLOURS BY MISS G. RACHEL LEVY

EARLY MESOPOTAMIAN STONE WARE RECALLING MODERN DAMASCUS WORK: STONE VASES FROM KHAFAJE INLAID WITH MOTHER-OF-PEARL AND RED JASPER SET IN RED OCHRE AND BITUMEN—THE UPPER MIDDLE EXAMPLE POSSIBLY A VASE LID, AS IT HAS FOUR PERFORATED LOOPS ON TOP. (TOP ROW, TWO-THIRDS ACTUAL SIZE; BOTTOM ROW, HALF ACTUAL SIZE.)



**NATURE AS DESIGNER: THE VINE—A LIVING EXAMPLE
OF A FAVOURITE MOTIVE IN DECORATIVE ART.**

"Design in Nature, with her infinite variety of beautiful forms which have inspired decorative artists in all ages, is a subject we have often before illustrated. This exquisite photograph, showing muscat grapes of Alexandria, provides another example, for the vine has ever been a popular motive.

**THE FRUITFUL VINE—A FREQUENT INSPIRATION IN CHURCH
DECORATIVE ART: ONE OF NATURE'S ORIGINALS.**

The vine is a common motive in ecclesiastical art, especially wood-carvings. Its use recalls such texts as "I am the true vine" (St. John, XV., 1) and the Parable of the Vineyard; also a passage in the Psalms (CXXVIII., 3)—"Thy wife shall be as a fruitful vine by the sides of thine house."

AFTER PHOTOGRAPHS BY HAROLD HALIDAY COSTAIN IN "COUNTRY LIFE," NEW YORK.



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— for their smoothness and
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GRAPES GROWN IN A LONDON STREET: THE FRUIT OF A VINE FLOURISHING NEAR TOTTENHAM COURT ROAD.

WE reproduce in this issue two extremely fine coloured photographs of grape clusters. The grape brings thoughts of the sunny shores of the Mediterranean and the Continental lands lying to the south of us. But the illustrations on this page show that London, proverbially grimy and fogbound, has also its own vintage. For grape-vines flourish almost untended in the heart of London, although very little is heard of them. These are fine plants, of fair age and considerable productiveness. Passing from Farringdon Road to Kings Cross Road, one observes a public house on the right. About 150 yards further along one is surprised by the sight of a pleasant display of green, strangely in contrast with the drab surroundings. Hundreds of people have probably seen this sight as they pass daily along this road. Few, doubtless, are aware of the fact that London has here a vineyard of its own, boasting some half-dozen flourishing vines. Enquiries among the residents resulted in the following information being obtained. The vines grow over a block of houses stretching from Nos. 46-62, Kings Cross Road. At No. 46, it was suggested that the vines were of great age, and were probably started by an Italian who brought a cutting to England, and later cuttings were given to neighbours. Mr. H. G. Kimber, of No. 50, says that these vines are over thirty years old and that they owe their presence here to the fact that this land was once a vineyard. This explanation seems to be borne out by the street names in the locality. Close at hand are Vineyard Walk (Vineyard Mews), while a short distance away is Vine Street. At No. 52, Kings Cross Road, is a very big vine some 20-25 feet in height, and spanning the front of the house. According to Mr. G. Harris, of No. 54,

[Continued below.]



GRAPES FROM THE VINE IN WINDMILL STREET, TOTTENHAM COURT ROAD; SEEN ILLUSTRATED BELOW (LEFT).



THE VINE IN WINDMILL STREET, OFF TOTTENHAM COURT ROAD: AN EIGHTY-YEAR-OLD STEM FROM WHICH THE CLUSTERS SEEN ABOVE WERE TAKEN.



A VERY LARGE VINE FLOURISHING IN A FINSBURY STREET: ONE OF THOSE IN THE KINGS CROSS ROAD "VINEYARD."



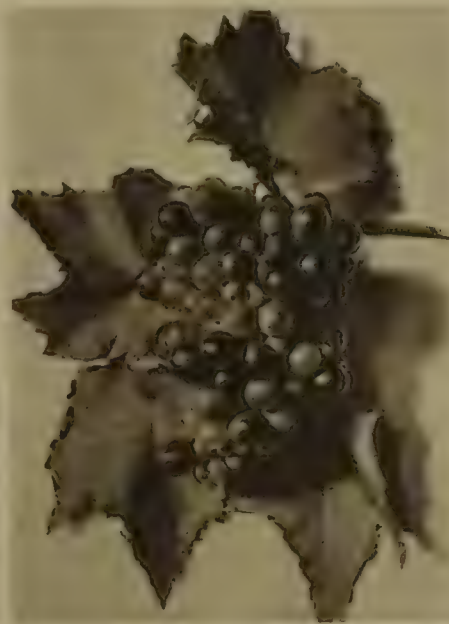
THE VINE PLANTED TWENTY-FIVE YEARS AGO AT NO. 8, GOWER STREET; NOW DOING EXTREMELY WELL AND BEARING QUANTITIES OF FINE GRAPES.



FINE GRAPES GROWN IN THE FINSBURY "VINEYARD": A CLUSTER FROM 52, KINGS CROSS ROAD.



THREE-HUNDRED-YEAR-OLD VINES GROWING IN HAMMERSMITH: THE COTTAGE IN QUEEN STREET WITH THE VINES; SHORTLY TO BE DEMOLISHED IN THE CROMWELL ROAD EXTENSION SCHEME.



THE FRUITS OF THE COMPARATIVELY YOUNG VINE IN GOWER STREET: ANOTHER HEALTHY CLUSTER OF LONDON GRAPES.

[Continued.]

it is some ninety years of age. It has been known to produce 80 lb. of grapes in a season. One cluster turned the scale at 14 oz. and was 4 in. long and 7 in. wide. Mr. G. Rizzi, of No. 62, brought his vine to England some ten years ago. Although the age of these vines varies between wide limits, all are productive of good crops. Further investigation revealed two more isolated vines. The first was a magnificent specimen in Windmill Street, Tottenham Court Road, and was eighty years old, 30 ft. in height, and some fifteen or more feet in width. One of its clusters weighed 1 lb., and was 5 in. long and 4 in. wide; another weighed

12 oz., and was slightly smaller. The grapes were of good colour, black and ripe, but not soft. These grapes, it was stated, always form part of the harvest festival decoration at the local church, and are the source of enquiries as to their welfare from many distant parts. The last vine to be noted was planted twenty-five years ago by Mrs. V. Carruthers at No. 8, Gower Street. Whilst not so large as the others, it bears considerable quantities of fruit each year. An average bunch weighed 1 lb. We should add that our photographs, with the exception of that of the cottage in Queen Street, Hammersmith, were obtained last year.

The World of the Theatre.

By IVOR BROWN.

LARGE MATTERS.

AT one time it seemed likely that the big spectacular show was finished. Had not the film long ago stolen all the thunder of Drury Lane drama, out-crashed all accidents of 'plane and train, wrecked larger ships than any within the scope of normal theatre, and generally provided earthquakes on a scale greater even than a Beerbohm Tree or an Arthur Collins could evoke in days of old? Yet the earth quakes again at New Drury, and a Chinese town tumbles in flaming ruin, not to mention such a minor trifle as Hampstead Heath in full holiday revel. At the first night of "Careless Rapture" we even had the salute of the film to this obstinate theatre of ours, which is not dead and will certainly not lie down. For Miss Marlene Dietrich was there "in person" to hear Mr. Novello tell the old, old story and see his stage-staff work the grand old tricks.

It is irrational, of course, that we should go on doing these things in the theatre when the studio can do it all for us. But reason does not, and never will, dictate to the world of entertainment. We do enjoy these large matters—and the man who says he does not like a Drury Lane earthquake is a canting fraud. What attracts me is the ingenuity. I felt that about Mr. Coward's "Cavalcade," which I enjoyed far more as a spectacle than I did as a message. It fascinated me to watch what a master of craft like Mr. Coward could do with the human element and under the necessity to work his wonders in terms of theatre; that is to say, wonders which had to be quickly reproducible at every performance.

When "Cavalcade" was filmed I got no thrill at all such as came when I saw the troopship or Brighton Beach on Drury Lane stage. I said to myself: "These Hollywood people have dollars by the million and time by the month. Of course they can make a troopship. They can make anything, and, because they can do that, they cannot make a surprise." At a melodrama like "Careless Rapture" one feels the same. The film-studio would have wrecked a whole province, while Mr. Novello and the Drury Lane technicians only wreck a single street. But this street is much more than a studio's province. For they have to get it put up and knocked into burning chaos within a few minutes every night, and twice daily on matinee days. It is the weakness of the film that they have lost the art of surprise. Their omnipotence is their limitation. There has recently been an H. G. Wells film called "The Man Who Could Work Miracles." But the film in general cannot work miracles; not, at least, by piling up spectacle. That is too easy for it. But the theatre can still play at wonderments, and we love to see it do so.

Hampstead or to China. The large scenic matters, with their technical problems, are more likely to interest the adult mind. But, as I said, fortunately for Drury Lane there are plenty of people who will listen patiently to the solemn story, and possibly even be carried away by it so far as to believe in it, and to be really anxious about the fate of Mr. Novello and Miss Dorothy Dickson when prisoned in the Chinese bandits' den. At any rate, we can all lift our hats to Mr. Novello, for he has saved the English Institution of Big Melodrama just when we had given it up as another lost link with Victorian London.

Those who like large matters are not often treated nowadays to large displays of emotion. Yet the big scene, when it comes, and comes with the right power, will always raise the cry of "Bravo!" from a clamorous pit or curtain crashes down on a big scene of heart-break or defiance. The eternal ecstasy of "having a good cry" has not lost its fascination. What can we offer this autumn to those who want more than the nice laugh at absurd people and modern follies which Mr. Hugh Mills offers at the Shaftesbury with "Laughter in Court," and Mr. Ronald Jeans at Daly's with "The Composite Man"? Well, there was a really striking performance at the Lyric by Miss Mary Ellis in "Farewell Performance," and she was finely supported by Mr. Griffith Jones as a fiery lover and Mr. Frederic Leister as a tranquil admirer.

In this play Miss Ellis was representing an extremely vital actress who is under sentence of death owing to a valvular weakness of her heart, which is altogether too susceptible

to emotions of all kinds. To find out the clinical truth, which doctors never tell to patients, she pretends to be her own mother, and so hears a verdict not intended for her ears. She must retire for five years



"MADEMOISELLE," AT WYNDHAM'S: ISABEL JEANS AS ALICE GALVOISIER, THE FRIVOLOUS MOTHER, WHO ENGAGES "MADEMOISELLE" TO LOOK AFTER HER DAUGHTER, AND CECIL PARKER AS GALVOISIER, HER BUSY BARRISTER HUSBAND.

"Mademoiselle" is a tight-lipped governess with a frustrated desire for a child. She is engaged by the Galvoisiers as a companion and chaperon for their daughter, Christiane. When Christiane is about to have an illegitimate child, Mademoiselle forces her to confess; later, she eagerly adopts the baby. The play is produced by Noel Coward.



MADEMOISELLE MADGE TITHERADGE FINDS A REVOLVER IN THE HANDBAG OF HER CHARGE, CHRISTIANE GALVOISIER (GREER GARSON): A PRELUDE TO HER DISCOVERY THAT CHRISTIANE IS ABOUT TO BECOME A MOTHER.

and seek complete tranquillity. So, embracing this peace, she enacts her own old age. But pretending to be silvery and sixty is only fun for a while; let the atmosphere of youth and love abound and the young pretender to age will covet youth again. So it happened, which meant that the acting, rather than the play, was here the large matter. The play has since been taken off.

Miss Ellis had a tremendously busy time of it, and she used that time to present to the public a richly varied essay in acting of assorted types and similar brilliance. It was a pity that she had not more effective matter in Act II., whose brilliantly played climax was too short. The story was not an easy one to swallow. What mattered was the flavour of its presentation, which had several strands of comedy and pathos and offered a beautifully decorated stage with a fascinating glimpse of a holiday hotel in the Austrian mountains.

There are large emotions, too, in "Mademoiselle," at Wyndham's, a play by M. Deval, the author of the enormously successful "Tovarich." Here is a study of a woman with a natural antipathy to men and a devouring desire for a child.

One sees her "baby-snatching," as it were—that is to say, acquiring the unwanted, illegitimate child of a shallow girl living in a rich and shallow household. Miss Madge Titheradge plays the part of this hard, thwarted, mean, and yet somehow admirable "Mademoiselle"—she works as a governess—and it is noticeable that her acting is always a suggestion of deep feeling and scarcely ever the display of it.

For the woman is as tight-lipped as she is tight-fisted. Emotion has to be clamped down. Is acting "with the lid on" easier than acting "with the lid off"? Surely not. The performer who can play to a climax and so lift the roof at the end of Act II. is certainly on better ground than one who must convey a universe of feeling with a twitch and a tremor. Miss Titheradge has the latter task; her success is complete; it is not made any easier by the fact that the play is written on two different planes of feeling, and that her intense emotion is surrounded by the harsh and brilliant comedy of Miss Isabel Jeans and Mr. Cecil Parker. Mr. Noel Coward produced, and he always seems able to get the best out of the cast. What larger matter than that?



"GIRL UNKNOWN," PRODUCED AT THE NEW THEATRE: LUCIE MANNHEIM AS ANNA, THE GIRL WHO IS RESCUED FROM A LOW CAFÉ BY COUNT ARMAILA (FREDERICK LLOYD; RIGHT, STANDING), AND SENT TO A SANATORIUM TO RECUPERATE.

Anna is dying, physically and morally, in a low café at Trieste, when Count Armaila philanthropically sends her for a month to a sanatorium to recuperate. There she wins the affection of the fashionable inmates, but, in spite of all her efforts to prolong her stay, her real identity is discovered and she has to go back to Trieste.

In these Drury Lane dramas you have to put up with a good deal of dullness—solid slabs of childish plot, for example—while the earthquakes are being got ready. There must be a great many adults who have never grown up and can really enjoy a yarn about bad baronets and their good young brothers, a mixture of *feuilleton* and fairy-tale whose chief merit is to provide excuses for trips to

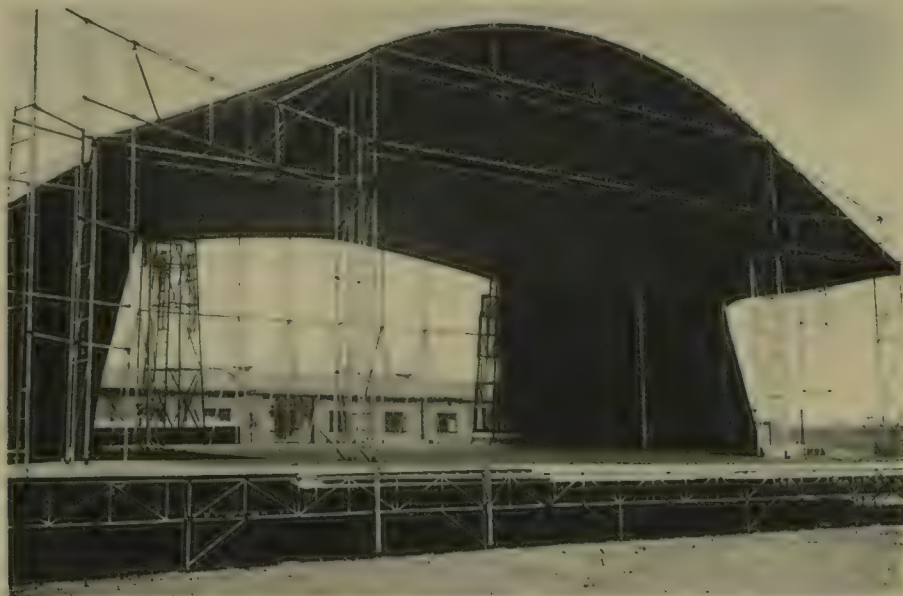


RESCUED FROM THE LOW CAFÉ, ANNA IS TREATED AFFECTIONATELY BY FASHIONABLE PEOPLE AT THE SANATORIUM, UNAWARE OF HER IDENTITY: LUCIE MANNHEIM WITH HELEN FERRERS, H. G. STOKER, ISOBEL OHMEAD, AND BALLARD BERKELEY (L. TO R.) IN "GIRL UNKNOWN."

"THE CHARIOTS OF THESPI": A GREAT ITALIAN TRAVELLING THEATRE.



THE "LYRICAL" CHARIOTS OF THESPI IN THE OPERATIC SECTION OF THE O.N.D. (OPERA NAZIONALE DOPOLAVORO), A GREAT ITALIAN SYSTEM OF TRAVELLING OPERAS AND PLAYS: LORRIES ARRIVE AT THE SCENE OF A PRODUCTION.



THE PORTABLE THEATRE, BUILT ON A FRAMEWORK OF LIGHT STEEL TUBES, ERECTED FOR THE PRODUCTION OF OPERA: A STRUCTURE WITH A STAGE OF ABOUT 640 SQUARE YARDS AND OCCUPYING A TOTAL AREA OF 1016 SQUARE YARDS.

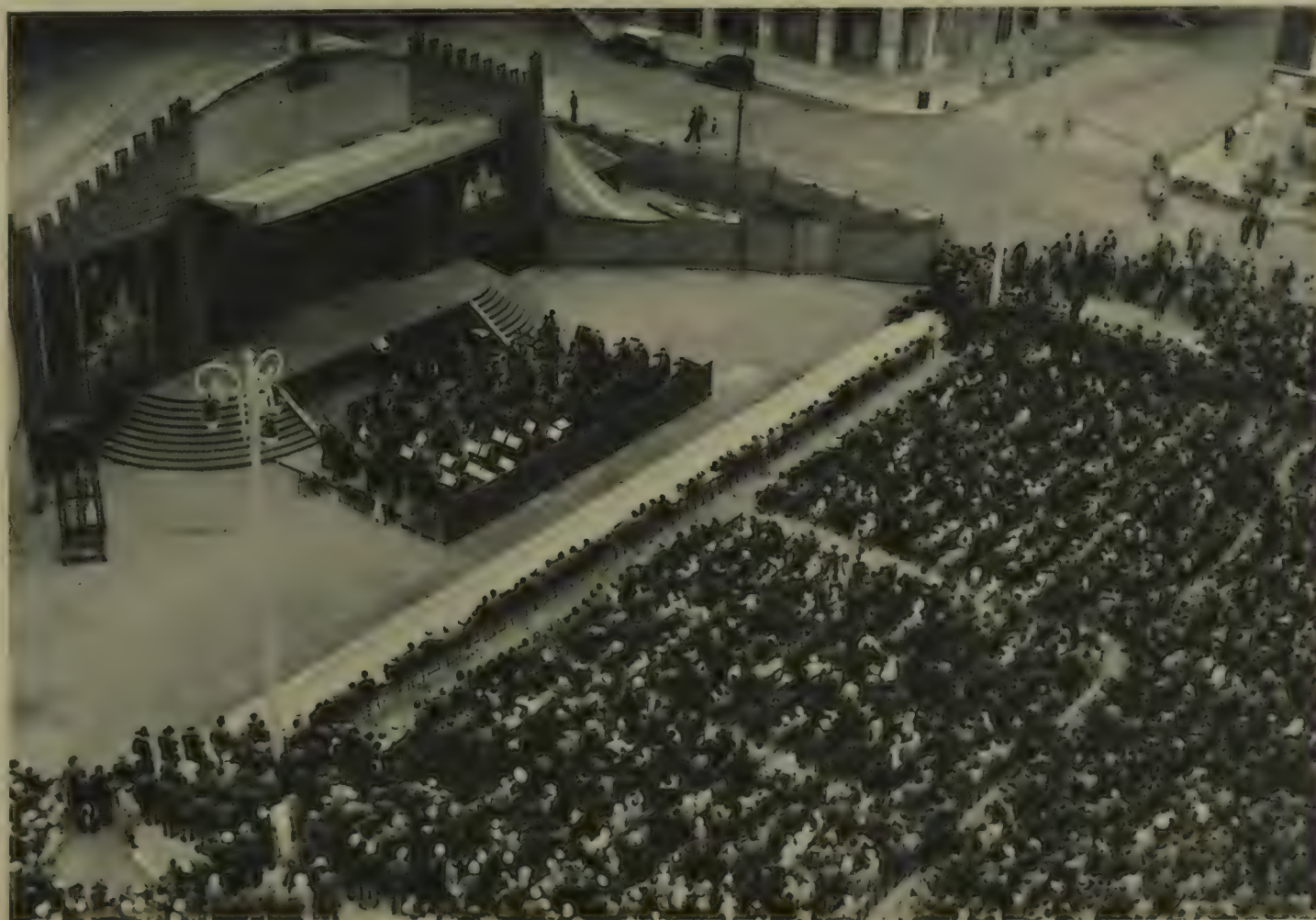


DRESSING-ROOMS FOR THE COMPANY, INCLUDING (FOR OPERA) SINGERS, CHORUS, DANCERS, COMEDIANS, AND SUPERS—OCCASIONALLY TOTALLING HUNDREDS OF PERFORMERS: SOME OF THE CABINS ERECTED IN A LONG ROW BEHIND THE THEATRE.



AN OPEN-AIR AUDITORIUM SPECIALLY CONSTRUCTED FOR THE ITALIAN TRAVELLING THEATRE, WITH A STRETCH OF GRASS IN FRONT FOR THE "STALLS": SOLID-TIMBER-BUILT STRUCTURES IN SIX TIERS, WITH INTERMEDIATE GANGWAYS.

ITALY has a travelling theatre on the grand scale with the picturesque name of The Chariots of Thespis. The system is divided into two sections, termed respectively "lyrical" chariots (for opera) and "prose" chariots (for drama without music). Each section has its own portable theatre and train of lorries for carrying the structure and properties. The operatic one (here illustrated) is, of course, much the more extensive and elaborate. The two sections are united at their Rome headquarters as *Opera Nazionale Dopolavoro*—popularly, O.N.D. The scheme was originated by Signor Achille Starache, who on August 24, 1930, produced Puccini's "La Bohème" at Torre del Lago, within view of the composer's villa, under the direction of Pietro Mascagni. Later, Signor Mascagni celebrated with this company, at Leghorn, the fortieth anniversary of his "Cavalleria Rusticana." Then he toured "Italy," giving Verdi's "Aida" with 1200 performers. So far there have been 382 operatic productions in 208 different localities, and 1019 plays at 691 places.



A DAYLIGHT PRODUCTION OF "IL TROVATORE" AT LITTORIA BY THE OPERATIC SECTION OF THE O.N.D. (THE INITIALS SEEN AT THE APEX OF THE PROSCENIUM): A VIEW SHOWING AN ACT IN PROGRESS, THE EXTENSIVE ORCHESTRA, AND THE THRONGED AUDITORIUM; WHILE, IN THE BACKGROUND, PEOPLE OF THE TOWN GO ABOUT THEIR DAILY PURSUITS.

BOOKS OF THE DAY.

AFRICA'S proverbial reputation for always producing something new is only equalled by her capacity for producing something old. Examples of both occurred in our last number. Antiquity was represented by the Sterkfontein skull, at once a relic from the dim past and a new claimant to the coveted distinction of being the Missing Link; while novelty was exemplified in the Giant Forest Hog bound for the Zoo, where it will be (or may already be by the time these words appear), along with another of its kind, the first of the world's largest pig tribe to be exhibited there. Again, as far as I can judge, people write more new books about Africa than about any other part of the world. The arrival of several fresh examples the other day led me to examine my waiting-list, and I was unnerved at finding that works concerning this continent—now only "dark" in the same sense as a "dark" horse, apt to spring a surprise—at present reach the respectable total of fifteen. It is high time for me to tackle them, but I doubt whether I can kill fifteen at a blow. The tailor in the fairy-tale, I think, was content with seven, and they were easier game.

Just now Johannesburg is the centre of interest, for the city of gold is keeping its Golden Jubilee, with its Empire Exhibition and a great air race as the chief attractions. For that reason I lead off with "GOLD BLAST." Being the Romantic History of the Rand Gold-fields. By Adèle Lezard. With Map and nineteen Illustrations (Rich and Cowan; 18s.). The author, we are told, has special claims to knowledge of her subject, but I was disappointed to find that she does not mention them; in fact, she says nothing about herself in the brief foreword acknowledging help from the Johannesburg Star and the Rand Daily Mail, the keeper of the Pretoria archives, and mining authorities who must remain anonymous. The book has a certain journalistic flavour, with a picturesque touch as of good descriptive reporting that makes it highly readable. Being a journalist myself, I must not regard that as any disadvantage, and I can bear with the paucity of documentation or other historical apparatus. The most gripping chapter, I think, is the last, called "At the Bottom of the Earth," a dramatic account of toil and occasional tragedy at depths of over 8000 feet, with photographs showing the conditions of work there.

The story of the Rand is indeed full of romance, generally of a grim character, connected with the early pioneers of gold-prospecting, booms and slumps, fortunes made or lost, labour disturbances, and the political troubles that culminated in the Jameson Raid and the Boer War. In telling the tale, the author has made the most of a thrilling theme, and incidentally she mentions several intriguing unsolved mysteries, such as the exact circumstances of Woolf Joel's violent death, and the disappearance of the so-called "Kruger millions." An archaeological mystery is associated with the relics of ancient gold-mines, said to have been worked about 1100 B.C. A time came when the gold-seekers vanished, leaving only their buildings and tools. "Why," asks the author, "did they abandon their still-rich workings? . . . The most widely-held theory is that hordes of savage cannibal natives rose against these foreign miners, driving them to their metropolis at Zimbabwe, where they made a last desperate stand. . . . Zimbabwe has given place to Johannesburg. The Witwatersrand is the greatest goldfield in the world. It has collected a nation round its rich reef. But it has all happened before. . . . The search for the yellow metal is no new thing. The search for gold is the very history of the world."

South African history during the last seventy years or so has received an important "footnote" (in the Stevensonian sense) in "MATABELE THOMPSON." An Autobiography. Edited by his daughter, Nancy Rouillard. With Map and seventeen Illustrations (Faber; 12s. 6d.).

This book, I think, is certain of an honoured place in South Africa's biographical literature, not only for the author's own personal worth as a pioneer and his vivid tale of adventurous experiences, but also for his intimate association with Cecil Rhodes, enabling him to give fresh glimpses of the great imperialist's character and ideas, including those on religion, and to illuminate with fresh detail vital phases of his career.

Francis Robert Thompson was born in 1857, the son of a Yorkshire emigrant to South Africa, and was only seventeen when he was granted the first farm in Griqualand West. Four years later it was destroyed in a native rising, his father, then visiting him, was killed before his eyes, and he himself, badly wounded, had an almost miraculous escape. He next became a Chief Inspector of Native Reserves. In 1886 Rhodes, to whom he had been secretary in Stellaland, entrusted him with the reorganisation of native labour at the Kimberley diamond mines at the height of the I.D.B. (illicit diamond-buying) traffic. Thompson's system of native compounds checked the leakage and set the De Beers Company on its feet.

Afterwards he returned to South Africa and entered politics under Rhodes's leadership. He makes caustic comments on the "jingoes" who, after Rhodes's death, claimed him for their own, and was "almost mute with astonishment when they produced Jameson as their leader." Thompson then retired to his estate, where he died in 1927. His autobiography concludes with a fervent plea for Anglo-Dutch friendship and co-operation in South Africa, so that the white races may stand together to solve the immense problem of the natives.

In his chapter on Cecil Rhodes, with whom, he claims, "over long periods no man lived in closer communion than I did," Thompson recalls the astonishing fact that in the early days at Kimberley, in order to raise money to pay for labour on their claims, Rhodes and his friend, C. D. Rudd, for a time became vendors of ice-cream, and "one of their most reliable customers was Barney Barnato!" Who knows but what some future Empire-builder is now raising the wind under that inspiring slogan—"Stop me and buy one!"

Equally memorable—on a graver matter—is Thompson's vindication of Rhodes in connection with the Jameson Raid. "Jameson's action," he declares emphatically, "was not part of Rhodes's scheme," although Rhodes afterwards took full responsibility. "I was at Groot Schuur," continues Thompson, "day and night from the Saturday on which Jameson cut the telegraph-wire preparatory to starting on the Raid, until the following Wednesday. Rhodes was stupefied at the news. . . . When I saw Rhodes first, the news about Jameson had just come to him. I found him in his bedroom sitting on the edge of the bed with an open telegram in his hand. Alfred Beit was walking up and down the room like a madman, clutching a bottle of antipyrin. Rhodes's voice greeted me as I entered: 'Look, Thompson, look what that damn fool Jameson has done! Why did he do it? Tell me, Thompson, why did he do it?' The sharp falsetto voice went on, over and over again: 'But tell me, why did he do it?' . . . The trip to Matebilla, and the dramatic meeting with the chiefs—a much dramatised event—undoubtedly did rehabilitate him to some extent in the eyes of the British public, but he never recovered from the shock of the Raid, the ruin of his plans, and the mortal blow to his vanity."

At the outset of this article I referred to that bristling phenomenon, the Giant Forest Hog. Incidental allusion to his kind, along with many other denizens of the African wild, occur in one of the most delightfully written and

pictured books of exploration in the cause of natural history that it has ever been my lot to review—namely, "GREAT MOTHER FOREST." By Attilio Gatti. With 100 Illustrations (Hodder and Stoughton; 20s.). As our readers will remember from his contributions to this paper, Commander Gatti has played a leading part in providing Europe and America with living specimens of those elusive and formerly semi-mythical animals, the okapi and the bongo, and also in making known to the Western World that aristocratic African tribe, the Watussi, whose chiefs are believed to be descended from the Pharaohs. Watussi men are enormously tall and their high jumping is "such as no Olympic Games have ever seen." All these subjects on which the author touched in the above-mentioned articles are here amplified in book form, along with many other interesting experiences which will be quite fresh to our readers.

Another book that I have found very fascinating at whatever point I dipped into it is "SECRET AFRICA." By Lawrence G. Green. Author of "Great African Mysteries" and "The Coast of Treasure." With fifty Half-tone Illustrations (Stanley Paul; 18s.). Africa seems to thrive on mystery, and many mysteries are here recorded. One is

[Continued on page 550.]



AN INTERESTING LINK WITH WILL ADAMS, THE FIRST ENGLISHMAN TO VISIT JAPAN, AND THE TRUSTED COUNCILLOR OF THE GREAT SHOGUN IYEFASU: TWO ASPECTS OF A FIGURE OF ERASMUS FROM THE DUTCH SHIP IN WHICH ADAMS REACHED JAPAN; LENT BY THE JAPANESE GOVERNMENT TO THE ERASMUS EXHIBITION AT ROTTERDAM.

In 1598 Will Adams left the Texel as chief navigating officer in an expedition fitted out by some Dutch merchants for the Indies. Most of the vessels came to grief, but the "Liefde" ("Charity"), in which Will Adams sailed, rounded the Horn and eventually succeeded in crossing the Pacific and reaching Japan. Here the crew were well received by the Japanese, and Will Adams eventually rose to be a trusted councillor of the first of the great Tokugawa Shoguns. His ship, the "Liefde," had originally been named the "Erasmus" and, apparently, still bore a figure of that worthy. This has been preserved by the Japanese Government, who have lent it to the Erasmus Exhibition at Rotterdam.

Thompson's greatest adventure, however, was still to come—an expedition in 1888, on behalf of Rhodes and others, to obtain a mining concession from Lobengula, the formidable King of the Matabele. This episode, during which Thompson was frequently in danger of his life, and witnessed tragic incidents, constitutes the bulk of his narrative, for which it is justly claimed that "no boys' adventure story could beat it." It is also valuable as throwing entirely new light on the transaction. Thompson declares that he himself never asked Lobengula to surrender any land, but only mining rights, and one gets an impression that subsequent political developments, for which he was not responsible, caused him to feel towards the Matabele much as Colonel Lawrence felt, after the war, towards the disappointed Arabs. On his return to the Cape he related his adventures, at the Governor's request, at a dinner-party at Government House. "When I had finished," he writes, "he [the Governor] said: 'We are not going to call you Thompson any more, but Matebili.'" Thus he acquired his sobriquet. (His spelling of "Matebili," by the way, is used throughout the book, except in the title.)

A few months later Thompson took his wife to England and became an undergraduate at Keble College, Oxford.



THE CAMERA AS RECORDER: PHOTOGRAPHS OF RECENT HAPPENINGS.



A DISASTROUS FOREST FIRE ON THE RIVIERA: THE HUGE CLOUDS OF SMOKE OVER THE ESTEREL; SEEN FROM CANNES.

A terrible fire recently ravaged the forests on the Esterel, the mountainous district on the Riviera west of Cannes. The fire broke out on the Mandelieu and Théoule heights, and at first looked as though it would be easily subdued. But a violent mistral sprang up, and the fire spread, threatening Agay, Anthéor, and Dramont. Motor and railway traffic on the Corniche was interrupted for a short time.



KATHARINE PARR'S BOOK OF DEVOTION ACQUIRED BY THE TOWN OF KENDAL: AN EXQUISITE RELIC OF A QUEEN WHO WAS BORN AT KENDAL CASTLE, WESTMORLAND.

Prominent people from all parts of Westmorland attended the presentation of Katharine Parr's Prayer-book to the town of Kendal at the Town Hall on September 16. It is a tiny silver-bound book measuring 2½ by 1½ in. It was the Queen's "Book of Prayer and Meditations." The presentation was made by Mr. Hugh Walpole, Katharine Parr, last of Henry VIII.'s consorts, was born at Kendal Castle, and her book was discovered at the Antique Dealers' Fair in London some two years ago. The £500 to purchase the book was raised by public subscription, organised by a committee representing Kendal Corporation and by local workers.



TWELFTH-CENTURY BYZANTINE COINS UNEARTHED IN CYPRUS: SPECIMENS FROM A HOARD OF FOUR HUNDRED AND NINETY FOUND AT GOURRI.

The Byzantine twelfth-century coins illustrated here form part of a hoard of 490 found recently by a peasant at Gourri. They are shown with obverse on the left, reverse on the right. At the top is a coin of John II. of the Comnenos dynasty (Type VI.); below it a coin of the same Emperor (Type VII.); and at the bottom one of Manuel I., of the same dynasty. John Comnenos ascended the throne in 1118. His son, Manuel I., succeeded in 1143.



A SHIP TWICE WASHED INLAND AFTER ROCK-FALLS IN LOEN LAKE: A STEAMER—AS LEFT BY THE 1905 DISASTER—NOW CARRIED FURTHER INLAND. The disastrous results of the rock-fall at Loen Lake, Nordfjord, Norway, were illustrated in our last issue. A wave 100 yards high was produced and a lake steamer stranded. This photograph shows another lake steamer where it was left after being washed ashore in 1905 by the wave from a similar rock-fall. It was then carried 600 yards from the water: yet the recent disaster sent it even further inland.



A BOARD-ROOM ON WHEELS FOR THE BIRMINGHAM CORPORATION: THE COACH FITTED UP TO ENABLE THE CITY AUTHORITIES TO TRANSACT BUSINESS WHILE PAYING OFFICIAL VISITS.



THE INTERIOR OF BIRMINGHAM'S MOBILE BOARD-ROOM: EQUIPMENT WHICH INCLUDES SWIVEL CHAIRS, PILLAR LAMPS, AND SPECIAL FOLDING TABLES.

The Birmingham Corporation formerly used a large fleet of cars for their official visits to the city waterworks and other places situated about 100 miles away. But it was found that, besides being expensive, the cars prevented the councillors from exchanging opinions till their return home. Also, the traffic congestion in the streets caused delay. So the city fathers gave orders to have built a special motor-coach with an interior like a municipal board-room.



THE "ANIMAL OF THE WEEK" AT THE LONDON ZOO: A VICIOUS-LOOKING CROCODILE SHOWING HIS TEETH.

In past ages, Crocodilians had an almost world-wide distribution, but are now confined to the tropics. Crocodiles are all old-world reptiles, while alligators and caymans are almost entirely found in South and Central America. There is, however, one species of alligator, now very rare, which occurs in the Yang-tse-Kiang River of China. The largest Crocodilian now living in the Zoo is an alligator named "George," with a length of about 9 feet.—(Photo, F. W. Bond.)

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF THE WEEK.



A CURIOUS EFFECT OF A WORKERS' GOVERNMENT IN BARCELONA: THE RITZ HOTEL AS "NO. 1 COOK-SHOP" FOR THE LABOUR ORGANISATIONS.

The Ritz Hotel at Barcelona, formerly one of the most luxurious hotels of the city, has been taken over by the Catalan Government and is being used as "Hotel Gastronomic No. 1" for militiamen of the Socialist Union General de Trabajadores and the Syndicalist Confederation Nacional de Trabajo. The Government in Catalonia is undertaking the economic transformation of the province at the same time as it carries on the war. It has begun the work of organising the proletariat into nine economic regions.



LORD TWEEDSMUIR OPENING THE NEW SEAFORTH ARMOURIES AT VANCOUVER: THE HOME OF THE 1ST BATTALION THE SEAFORTH HIGHLANDERS OF CANADA.

On August 29 Lord Tweedsmuir, Governor-General of Canada, officially opened the new Seaforth Armouries at Vancouver, British Columbia. They are to be the home of the 1st Battalion the Seaforth Highlanders of Canada. His Excellency arrived at Vancouver on August 25 on board H.M.S. "Apollo," and was the guest of Vice-Admiral Sir Matthew Best. He took part in the closing features of the city's Jubilee celebration and opened the Vancouver Exhibition.



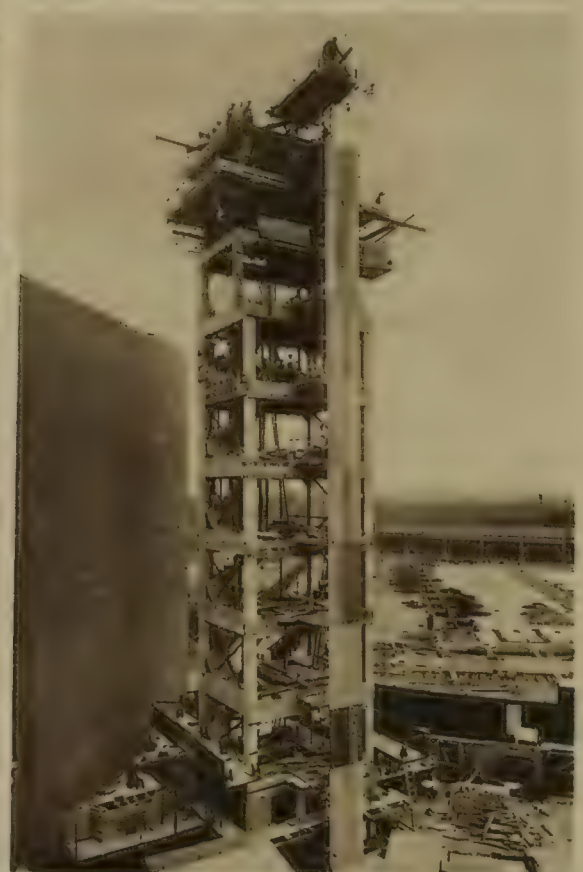
THE BLUECOAT BOYS' ANNUAL MARCH THROUGH THE CITY: AN EXPERT DRUM-MAJOR.

Over 300 boys from Christ's Hospital, Horsham, visited London on September 21 to attend the St. Matthew's Day celebrations. Headed by the band of the school O.T.C., the boys marched through the City streets to Christ Church, Greyfriars. Later, in accordance with custom, they were received at the Mansion House by the Lord Mayor, who distributed the usual gifts of money.



THE EMPEROR OF ABYSSINIA FLIES TO GENEVA: A DILEMMA FOR THE LEAGUE.

The Emperor of Abyssinia arrived at Geneva by air from London on September 21. It was stated that he would not appear at the meeting of the League Assembly, but would make contacts with certain delegations for the purpose of negotiation. The Credentials Committee of the League had to decide whether the Ethiopian delegation could sit and vote in the Assembly.



AN ADDITION TO LONDON'S SKY-LINE: THE NEW FIRE BRIGADE HEADQUARTERS NEARING COMPLETION.

The new headquarters of the London Fire Brigade at Millbank are now nearing completion, and it is already possible to see some of the features which will make it the most up-to-date and well-equipped building of its kind in the world. In this photograph is seen the drill tower, 105 feet high, which will be a new addition to London's sky-line. In recent years London has suffered from a number of serious fires along the waterfront, notably at Wapping.



THE DEVELOPMENT OF COCHIN HARBOUR, ON THE MALABAR COAST: A NEW INDIAN MAJOR PORT CREATED BY THE DREDGING OF A DEEP CHANNEL THROUGH A SANDY BAR.

H.H. Sir Sree Ramavarmah, G.C.I.E., Maharaja of Cochin, early in August laid the foundation-stone of a monument to be erected on the Ernakulam mainland, facing Cochin Harbour, to commemorate the inauguration of the fourth and final stage of the Cochin Harbour works. The port was declared a Major Port by the Government of India on August 1, and is now under the direct jurisdiction of the Imperial Government. Cochin Harbour is situated on the Malabar coast, 580 miles south of Bombay. It consists of about 125 square miles of navigable and sheltered backwater lying behind an opening to the Arabian Sea only 400 yards wide. The problem has been to open up this vast backwater; and for this it was necessary to dig a three-mile channel through a wide bar of sand out at sea, which blocked the entrance to the port to any vessels but those of shallow draught. In 1914 it was found that a dredging scheme was possible to keep a channel open through the bar. In 1925 a special dredger was built and was named after Lord Willingdon. After years of work a channel was dredged measuring 11,000 feet long by 400 feet wide, with an average depth of 32½ feet; and this tremendous achievement was the main part of the task. The soil dredged was used to form Willingdon Island—980 acres of valuable new land, upon which a great port and city will soon arise. The fourth and final stage of the works, just taken in hand by the authorities, consists in the provision of facilities for shipping purposes in the inner harbour. The works include the building of a road and rail bridge from the Ernakulam mainland to Willingdon Island, a road bridge from there to the Mattanchery mainland, and the construction of wharves, jetties, and warehouses on the island. Cochin Harbour will be the only sheltered port on the west coast of the Madras Presidency. It will be not only of immense commercial and passenger value, but will also be of considerable strategic importance, for, alone among Indian harbours, it is on the direct route to Australia and the Far East.



THE FOURTH AND FINAL STAGE OF THE COCHIN HARBOUR WORKS: THE MAHARAJA OF COCHIN LAYING THE FOUNDATION-STONE OF A COMMEMORATIVE MONUMENT.



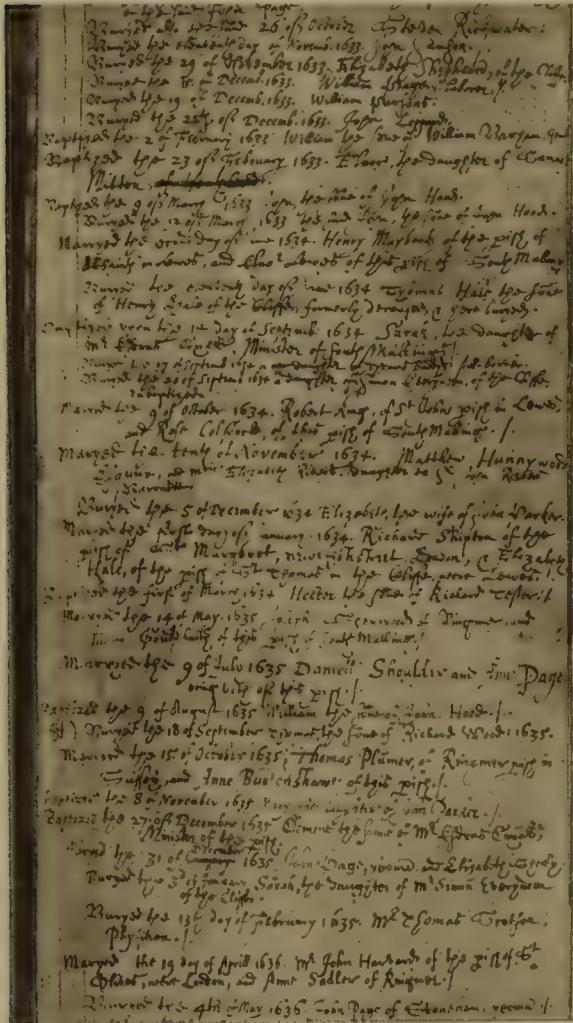
A ROBERT BURNS OCCASION: MR. RAMSAY MACDONALD AT THE UNVEILING OF NEW STATUARY AT THE BURNS MAUSOLEUM IN ST. MICHAEL'S CHURCHYARD, DUMFRIES.

A WINDOW ON THE WORLD:
NEWS OF THE WEEK IN PICTURES.



LAWRENCE OF ARABIA'S SIMPLE GRAVE: THE MEMORIAL DESIGNED BY MR. ERIC KENNINGTON, AT MORETON, DORSET.

The grave of Colonel T. E. Lawrence, which is visited by many people, at Moreton, Dorset, has now been given a headstone. This was designed and lettered by Mr. Eric Kennington, the sculptor and friend of Lawrence. The inscription includes the text: "The Hour is coming and now is when the dead shall hear the voice of the Son of God and they that hear shall live."



A LINK BETWEEN THE PRINCIPAL FOUNDER OF HARVARD UNIVERSITY, WHICH IS CELEBRATING ITS TRICENTENARY, AND SUSSEX: JOHN HARVARD'S MARRIAGE RECORDED IN THE SOUTH MALLING PARISH REGISTER. (AT FOOT.)



THE SUSSEX CHURCH WHERE JOHN HARVARD, AFTERWARDS PRINCIPAL FOUNDER OF HARVARD UNIVERSITY, WAS MARRIED TO ANNE SADLER: SOUTH MALLING, NEAR LEWES.

The celebrations of the tricentenary of Harvard University, which reached their climax with the welcoming of learned and academic representatives from all over the world on September 16, have aroused great interest in the links between John Harvard, the principal founder, and this country. He was born in Southwark in 1607. He entered Emmanuel College, Cambridge, in 1627, graduating in 1631. When down from Cambridge he often spent his time with his friend, John Sadler, also an undergraduate of Emmanuel College, and the son of John Sadler, Rector of Ringmer, a village a few miles from Lewes, in Sussex. There he met Anne Sadler, whom he married at the little church of South Malling, also not far from Lewes, in 1637. We illustrate the entry in the parish register recording the union. He sailed for America in the same year.



AN ELIZABETHAN WOMAN'S CAP DESIGNED AND PUT TOGETHER AT THE VICTORIA AND ALBERT MUSEUM IN THE MANNER IN WHICH IT HAS BEEN HITHERTO ASSUMED SUCH CAPS WERE WORN—A THEORY NOW PROVED TO BE INCORRECT.

There are not many gaps left in our knowledge of the details of English costume: there is now one less. Until recently it was supposed that women of the last few years of the sixteenth century wore their embroidered caps as appears in the photograph seen above, which is published by courtesy of the Victoria and Albert Museum. This is a cap fitted together in conformity with a widely held theory. Fact has now come to the rescue of imagination in the shape of the beautiful embroidered cap illustrated on the right, which is to be seen at the moment at the Galleries of Frank Partridge and Sons, Ltd. This has come to light in an old country house exactly as shown, and thus settles a point which has puzzled students of costume for many years.



AN ELIZABETHAN WOMAN'S CAP DISCOVERED INTACT IN AN OLD COUNTRY HOUSE; SHOWING THE MANNER IN WHICH THESE CAPS WERE, IN FACT, WORN; WITH THE POINT DIRECTED BACKWARDS.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

THE DISASTER TO THE "POURQUOI PAS," WHICH WAS WRECKED OFF ICELAND, WITH THE LOSS OF ALL HANDS BUT ONE: THE FAMOUS FRENCH RESEARCH SHIP.



Disaster overtook the famous French research ship "Pourquoi Pas," a four-masted barque of 449 tons, in a fierce gale near the Borgar Fjord, off the coast of Iceland, on September 16. She struck a rock while attempting to enter Reykjavik Harbour. There was only one survivor out of the thirty-four on board. Among those who perished was Dr. Jean Charcot, her captain and owner, and a distinguished veteran of many Arctic and Antarctic expeditions. This was to have been his last Polar voyage. Dr. Charcot commenced his career as a doctor, being for three years at the Pasteur Institute. In 1903 he turned to exploring, with such good results that the French Government granted him a subsidy, with which he built the "Pourquoi Pas." He returned to the Antarctic in 1909, and visited the Polar seas many times. During the war he commanded a submarine chaser in the British Navy.



DR. CHARCOT (LEFT), THE GREAT FRENCH EXPLORER WHO LOST HIS LIFE IN THE "POURQUOI PAS" DISASTER, ON BOARD THE RESEARCH SHIP.



MR. CAMPBELL BLACK, WHO WAS KILLED IN AN AEROPLANE COLLISION ON LIVERPOOL AERODROME, PHOTOGRAPHED AT THE CHRISTENING OF "MISS LIVERPOOL."



MR. CAMPBELL BLACK'S MACHINE, "MISS LIVERPOOL," IN WHICH HE LOST HIS LIFE; WITH WINGS AND COCKPIT SLASHED BY THE AIR-SCREW OF THE MACHINE WITH WHICH IT COLLIDED.

Mr. Campbell Black, the famous British airman, lost his life at Speke Aerodrome, Liverpool, on September 19. While his machine, "Miss Liverpool" (which he was to have flown in the Portsmouth-Johannesburg air race), was taxiing over the aerodrome at moderate speed, an R.A.F. bomber landed, and the two machines came into collision. The air-screw of the bomber slashed the wing of "Miss Liverpool," making a big gash in the cockpit, and Mr. Black was struck on the shoulder. He was terribly injured, and he died before he could be got to hospital. Perhaps Mr. Black's greatest triumph in the air was when he won the great air race from England to Australia in 1934, with C. W. A. Scott. During the war he served with the Royal Naval Air Service and the R.A.F. Much of his post-war flying has been done between England and Kenya, where he was a farmer and a pioneer of civil aviation.



THE DOWAGER LADY LYTTON.

The widow of Lord Lytton, the poet, and Viceroy of India. Died September 17, shortly after celebrating her ninety-fifth birthday with her twin sister, the Dowager Lady Loch. The Dowager Countess was a famous Victorian beauty and married the first Earl of Lytton in 1864.



M. ALEXANDER ZAÏMIS.

The veteran Greek statesman. Born in 1855. Died September 15 last. He was ten times Prime Minister and for nearly six years President of the Hellenic Republic, being elected in 1929, and deposed by General Kondylis last year. High Commissioner for Crete, 1906.



THE SULTAN OF SELANGOR.

His Highness Alaludin Suleiman Shah, C.C.M.G., Sultan of the Federated Malay State of Selangor, is to visit England shortly. This is the first time that his Highness, who is seventy-three, has made a long voyage. His third son was recently installed as Raja Muda.



MR. ARTHUR E. PORRITT.

Recently appointed Surgeon-in-Ordinary to the Duke and Duchess of York. Famous as a New Zealand sportsman. Broke the 100 yards record in 1925, with a time of 9.9-10th sec. New Zealand representative on the International Olympic Committee.



MR. FRANK HORNBY.

The deviser of the famous constructional toys known as "Meccano." Died September 21, aged seventy-three. At first the toys were called "Mechanics Made Easy," but it was not until the adoption of the name "Meccano" in 1908 that success was achieved.



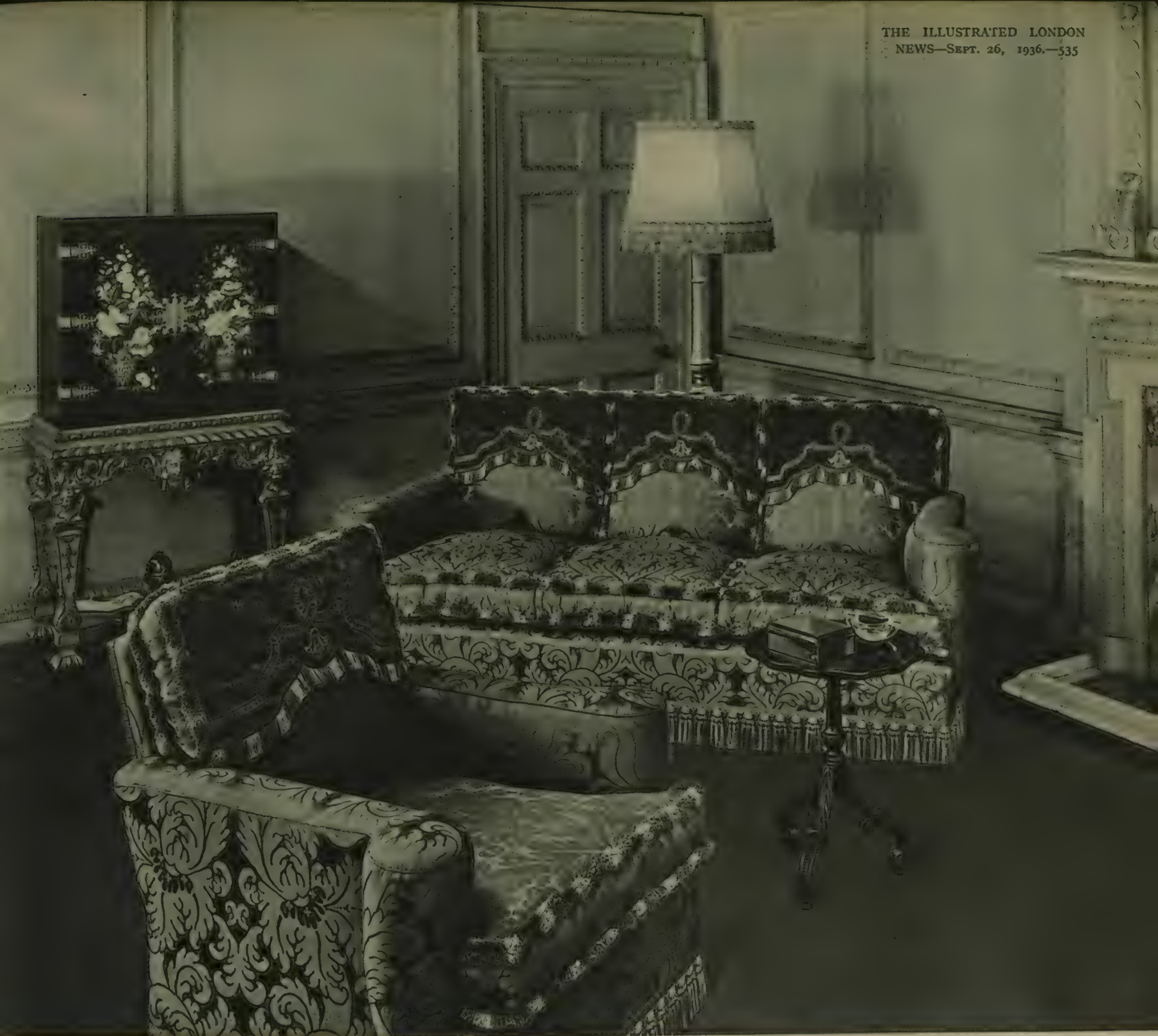
MR. EDWARD HUDSON.

Founder and General Editor of "Country Life." Died September 17, aged eighty-one. He began publication, in association with the late Sir George Newnes, in 1897. Originated the plan of describing and photographing the principal mansions at home and abroad.



PERRY WINS THE AMERICAN LAWN TENNIS SINGLES AT FOREST HILLS FOR THE THIRD TIME: THE CHAMPION RECEIVING THE TROPHY; WITH D. BUDGE, THE RUNNER-UP.

Mr. F. J. Perry won the American Singles Championship at Forest Hills on September 12, by beating Mr. D. Budge, the young American Davis Cup player, in the final round by three sets to two (2-6, 6-2, 8-6, 1-6, 10-8). Perry also won in 1933 and 1934, and his third victory gives him the trophy for his own. He is the first foreigner to have achieved this feat.



Luxury Suite in green silk Damask ...

This magnificent 3-piece suite in green silk Hampton Court Damask is designed on traditional lines; with silk velvet pelmet to tone. Appealing to all by reason of its simple dignity, it lends an atmosphere of charm and elegance to its surroundings. All hair stuffing ensures lavish and lasting comfort, and costly trimmings add richness to this superb example of Harrods pre-eminence in luxury furniture production.

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Mahogany Tripod
Coffee Table with
carved base £5.15.0

3-piece Suite complete, £189 . 0 . 0

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THE ANCIENT EGYPTIAN CAT-CULT: FIGURES EXHIBITED IN LONDON.



EGYPTIAN BRONZE STATUETTES OF CATS FROM THE XXVI-TH DYNASTY TO THE ROMAN PERIOD: PIECES FROM THE PRIVATE COLLECTION OF CAT FIGURES SHOWN AT THE EGYPT EXPLORATION SOCIETY'S EXHIBITION.



EGYPTIAN CAT FIGURES IN WOOD: STATUETTES FROM THE COLLECTION FORMED BY MR. AND MRS. LANGTON FOR THE STUDY OF THE WORSHIP OF THE EGYPTIAN GODDESS BASTET; AT THE EGYPT EXPLORATION SOCIETY'S EXHIBITION.



A PRIEST KNEELING BEFORE A CAT, DECORATED WITH A NECKLET (LEFT); AND A SEATED MAN OR PRIEST WITH THE IMAGE OF A CAT ON HIS KNEES.



A BRONZE CAT WITH DEDICATION TO BASTET BY HOREMHEB (LEFT); A FAIENCE CAT INVOKING A "HAPPY NEW YEAR" FOR JEDUBASTET (XXVI-TH DYNASTY; CENTRE); AND A FAIENCE CAT WITH THE CARTOUCHE OF KING SHESHONK II. (XXII-ND DYNASTY)—AN EXTREMELY RARE AND IMPORTANT PIECE.



A SELECTION OF STATUETTES OF CAT FAMILIES; THE FIGURE PLACED ON THE RIGHT BEING AN EXCEPTION TO THE RULE THAT CATS WITH KITTENS ARE NEVER SHOWN WITH EAR-RINGS, AND POSSIBLY A NON-EGYPTIAN PIECE.



TWO VERY FINE EGYPTIAN BRONZES OF CATS; THAT ON THE RIGHT BEING NOTABLE FOR ITS YELLOW EYES MADE OF GOLD LEAF OVERLAID WITH QUARTZ.

The extremely interesting exhibition of the Egypt Exploration Society is open until October 3, at 2, Hind Street, Manchester Square, W.1. It includes the collection of cat figures formed by Mr. and Mrs. Langton, of which the statuettes illustrated here are a part. When and how cat and man first joined forces, and whether domestication followed capture by man or adoption by cat, are, as yet, unsolved problems. In Egypt, however, cat figures have been found in graves as early as the VIth Dynasty (about 2600 B.C.), and since these are presumably amuletic it seems that the cat, or the power it veiled, had already achieved protective and so probably divine powers. The feline animals of the Old Kingdom tombs merely illustrate wild life, but domesticity seems hinted at when Imery of Gizeh names his daughter "Kitten"—a fashion that persisted, for we find like cases of a little "royal favourite" in the XIth Dynasty at Deir-el-Bahari, of a lady implicated in tomb robbery, and others. Of the XIIth Dynasty, a number of cat figures and amulets have survived, and the ivory horoscopic wands evidence the cat's hold on

the Egyptian mind in the way of magic. An interesting find of this date at Abydos was a cruciform tomb with the remains of seventeen cats and numerous little saucers for milk. Gold cats from the bracelets of a Queen, in the British Museum, show that the cat had won to Court circles in the early days of the New Kingdom, and even monotheistic Amarna could not deny it, as witness the gilded chair at Cairo, with its picture of a great cat seated like a familiar beneath Queen Thiyi's throne. The public followed the Court lead, and cats figure in profusion on rings, necklets, amulets, scarabs, vases, and furniture, while the tomb reliefs show numbers of cats seated under chairs, tethered by ribbons, and eating birds and fish bones. Cats, too, prove their popularity by frequent occurrence in comic and satiric scenes. With the usurper Kings of the Bubastite period, the cat achieved the popularity of divinity, and cat amulets were multiplied by thousands, and fresh aspects introduced. Subsequent national troubles left it untouched, and to the end of Egyptian history abundant cat figures testify to the attraction and divinity of the cat.



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FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

THIS PROBLEM OF PROFIT-TAKING.

THERE has lately been some discussion

in the columns of the daily Press, as to whether a spell of quietness in the stock markets, accompanied

by a mild reaction in some of the popular favourites, was due to a tendency on the part of investors to take profits, or was rather attributable to sales by professional operators, anxious concerning the state of affairs in France, Spain, and generally on the Continent. As to profit-taking, there must certainly be an unusually large number of investors who are now in a position to sell securities at prices higher than those which they paid for them—the almost unbroken advance that has happened in the stock markets during the past four years has put the possibility of paper profits before many who had been ruefully contemplating their list of securities between 1929 and 1932. But is it really wise to sell shares just because they are dearer now than when you bought? Surely the common-sense view of the case tells us that the only good reason for selling—unless, of course, one happens to be in need of cash for some definite and urgent purpose—is because one has good reason to believe that the security in question has risen to a price that is not justified by the prospects of the earning power behind it. What the price may have been when one originally bought has nothing to do with the problem. And when one considers whether the present price is justified, one can only do so by comparing it with that of other securities of a similar nature and class.

CONSIDERATIONS OF PRICE.

For pretty nearly three years now, cautious people have been saying that prices are all much too high in the stock markets; sometimes they have added that nevertheless they are most likely to go still higher; sometimes they shake their heads and talk about an early relapse as probable; but as to the exaggerated height of the present level of security prices, the wise men of the City talk in an almost harmonious chorus. Well, of course, they may be right, but it is rather important to remember that, as already recorded, many of them began to harp on this string three years ago; and that since then prices have risen considerably further. Really, all that people mean when they say that prices are too high, is that they are higher than those who want to buy would like to see them. At a point, this view may be strong enough to make those who have money in hand hesitate about putting it into securities and prefer to spend it on immediate satisfactions. But it may be doubted whether this influence has ever yet been strong enough to check the flow of investment demand; for it is always balanced by an opposite consideration, which makes those who are providing for their old age and for their dependants, save all the more, by stinting on current expenditure, when the high price of securities makes them pay more for the prospect of income in the future. In that dismal period of the 'nineties of last century when the yield on Consols was less than 2½ per cent., and the best British railway ordinary stocks—then regarded as very nearly "gilt-edged"—paid less than 3 per cent. to the buyer, there did not appear to be any real check to the stream of investment. Investors began to look abroad for higher yields, and some of them were afterwards sorry for having done so; but in the present state of the world, there is now much less inducement than there was then to follow this policy.

RELATIVITY IN THE INVESTMENT PROBLEM.

After all, what investors have to consider is not what they would like prices to be, but what is the best use to be made of the present position as it is. If they sell and take the profits shown them by a comparison between prices now current and those paid when the securities were bought, they will then be faced by the question: What is to be done with the money so realised? and, unless there is reason to believe that the securities sold were over-valued as compared with those of similar standing and promise, the profit that has been apparently taken will be absorbed by the higher prices of the next selection. If the investor chooses to transfer his attention to securities of an inferior class, he is running a risk and at the same time converting himself into a semi-speculator, with all the anxieties and bothers of that position. Relativity—the relation of prices one to another—is thus a matter that always has to be

do not lead one to expect any serious setback in fixed-interest securities. And it is relevant to remind ourselves that, though the recovery in gilt-edged stocks has carried their prices well above the level current before the 1929 collapse of trade and finance, those of industrials are still far below it. If, as has always hitherto happened, the low yield from Government securities encourages investors to turn their attention to the best industrial equities, the pressure of investment funds must keep the latter firm, unless—which seems unlikely—there should be such a flood of new issues that the available capital resources are fully absorbed. Moreover, in the case of industrial equities there is a very important support for prices which does not exist in that of the gilt-edged market—namely, the probability of increased dividends. The gilt-edged holder is certain of his fixed money income, and no more; while the industrial holder can, under present conditions, count with some confidence on growing returns from his investments.

INDUSTRIAL INCOME PROSPECTS.

Caution in counting one's eggs before they are hatched is proverbially advisable; and it is probable, in view of all the dismal prophecies about the approach of saturation point in the home market, that those responsible for the financial policy of our industrial companies will be, very properly, more than usually conservative in their attitude towards the distribution of profits. That is to say, they will conceal the extent of the profits earned, as they are so easily able to do, thanks to the deceptive manner in which our company law allows them to display their accounts; and out of such profits as they show, they will put larger amounts than usual to depreciation and reserves. This policy will, no doubt, be followed with especial assiduity by all companies which will be earning higher incomes owing to the Government's rearmament programme, which, though it will take some years to complete, and has so far had hardly any substantial effect on profits, will some day cease to act as an influence on industrial activity. But in other departments of industry there will be less need for extreme conservatism, unless we are all going to adopt the drearily pessimistic view that when the Government has finished tuning up our equipment, for defence there will be nothing more to be done, unless the revival of world trade should be so obliging as to supply our factories with an opportunity of further expansion in activity. It may be mentioned, by the way, that some revival in world trade is already in progress,

and seems likely to grow if the dictators and politicians can keep us out of war. But even without it, when we remember all that is crying out to be done to make this country a worthy dwelling-place for its inhabitants, there seems little reason to fear that when rearmament is complete, we shall sink back into depression and torpor. Rising wages and higher commodity prices are also factors that have to be considered by those who are hoping for higher industrial dividends; but they are in favour of better demand and increased turnover, and help to promote that expansion of purchasing power on which our recovery has been so soundly based, and may be expected to go on prospering, barring external accidents. The possibility of increasing dividends is thus an element in the problem, which may refute the argument of those who tell us that prices are too high.



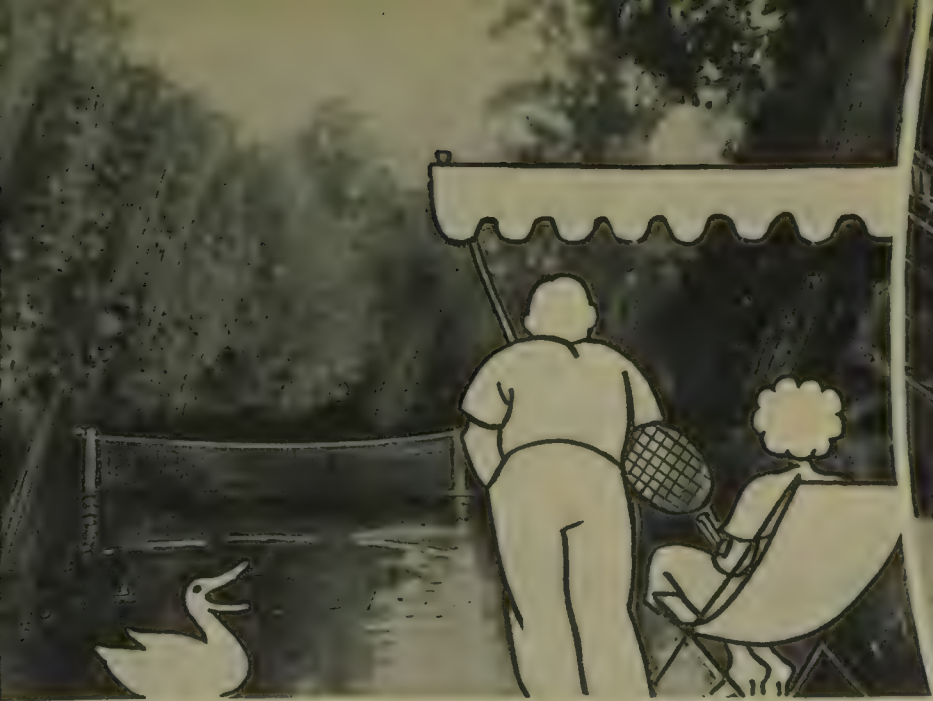
PICCADILLY'S "EROS" IN THE ROUGH: A PRELIMINARY STUDY FOR THE FAMOUS FOUNTAIN; TO BE SEEN IN THE EXHIBITION OF THE LATE SIR ALFRED GILBERT'S WORKING MODELS AT THE VICTORIA AND ALBERT MUSEUM.

We illustrated in our issue of September 12 a number of the figures to be seen in the exhibition of Sir Alfred Gilbert's working models at the Victoria and Albert Museum. These showed preliminary stages of some of his lesser known works; here we show how the great Victorian sculptor elaborated the conception of "Eros," poised on the fountain which now adorns Piccadilly Circus. The Gilbert models form a permanent collection at the Victoria and Albert Museum.

taken into consideration. And if the result of its inclusion in the calculation is that the investor decides that his securities, weighed carefully on their merits, are as cheap as any of their class, there is surely no sense in selling them and exchanging them for others.

THE FUTURE COURSE OF PRICES.

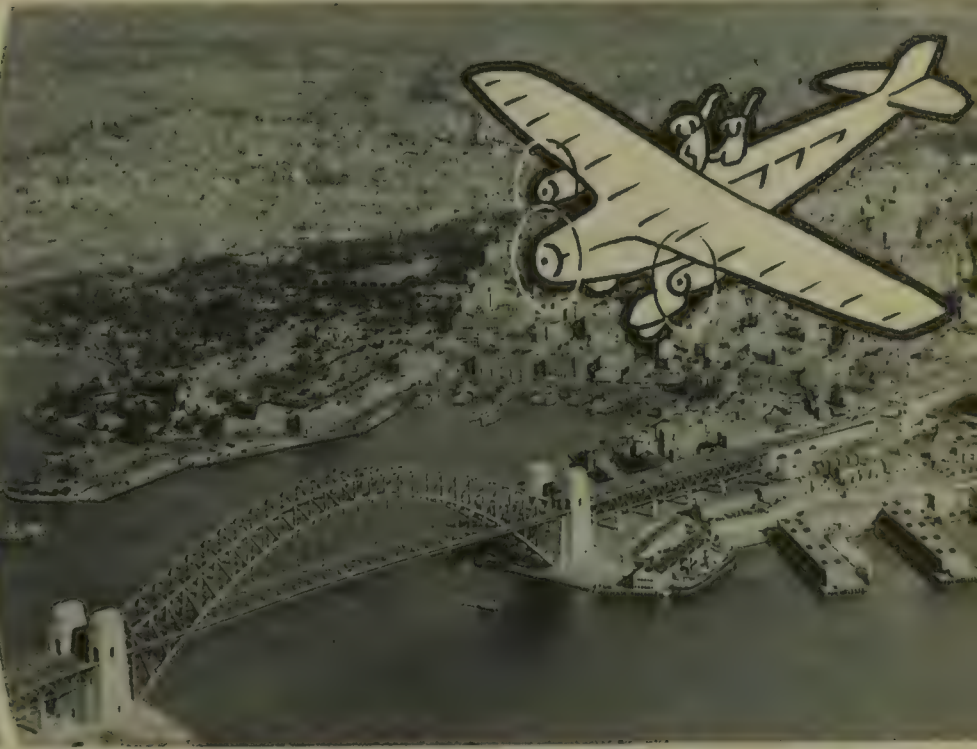
It is a good rule never to prophesy until after the event; but in these times, when the high level of security prices is so generally discussed, it is perhaps advisable to point out certain considerations which seem to indicate that those who foretell a further advance in sound industrials may, after all, be right. The recent strength of the gilt-edged market, and the obvious reasons why the Government and the monetary authorities should wish to maintain it,



WELL, THAT'S THAT.. NOW, LET'S HAVE A

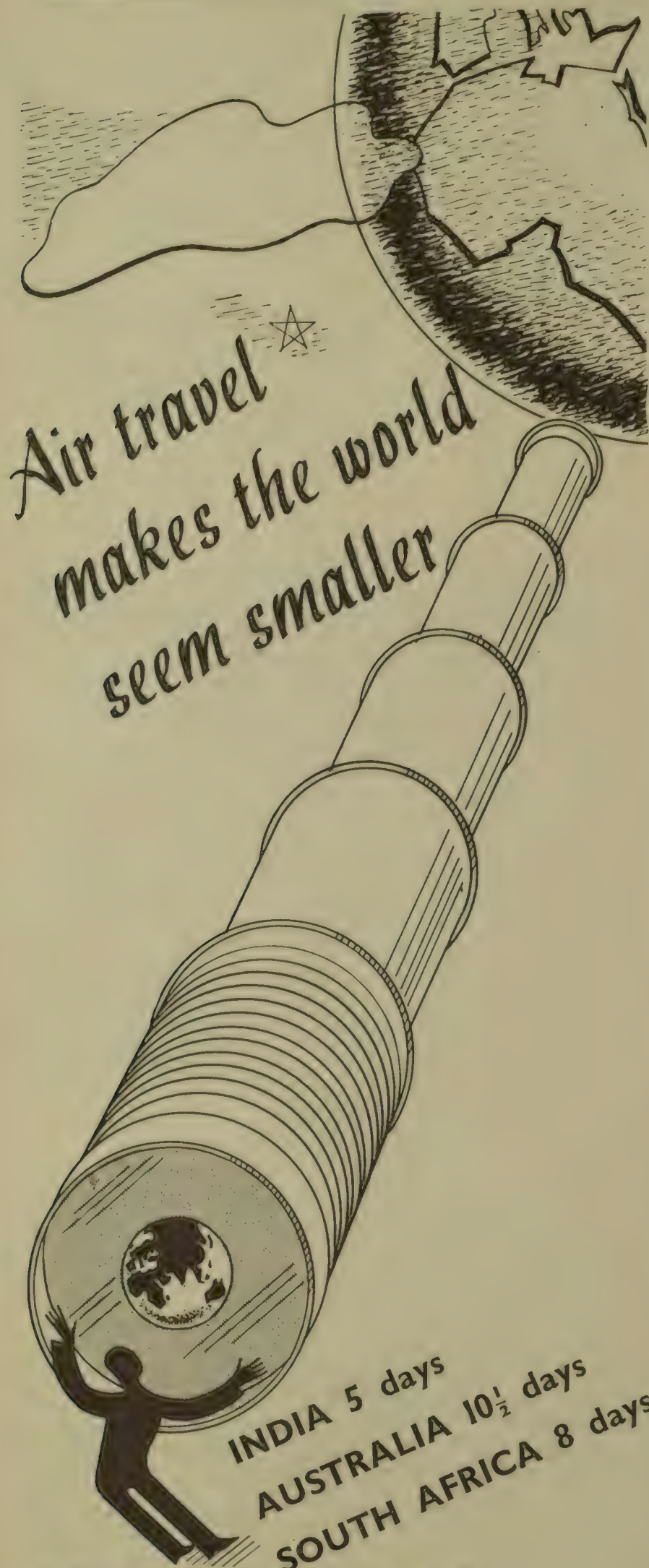


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NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E. F.R.G.S.

AUTUMN IN THE BLACK FOREST.

THERE is no region more beautiful or more romantic in the whole of Germany than the Black Forest. This vast tract, extending from north to south for a distance of a hundred miles, and with a breadth of fourteen miles in the north and thirty-eight miles in the south, includes within its domain almost every kind of scenery—forest, mountain, valley, ravine, river, lake, and upland plain, and although it derives its name from the dark, evergreen forests of fir and of pine which form a large portion of its flora, these are by no means the only kinds of trees to be found in the Black Forest. Firs and pines grow chiefly on the higher slopes of the mountains, whilst the lower spurs are clothed with lovely woods of beech and oak, and there are tracts of open moorland and large cleared districts of pasture-land where the meadows are gay with a rich variety of wild flowers, of corn-fields, vineyards, and orchards, and the fertility of the soil is such that crops are abundant.



A WIDE STRETCH OF THE HÖLLENTAL: A LOVELY VALLEY IN THE SOUTHERN BLACK FOREST, ALONG WHICH THE SCENIC HÖLLENTAL RAILWAY RUNS.

The autumn of the year is an exceptionally interesting time for a holiday in the Black Forest, for then is the harvest time for its delicious fruits and its golden grain, and then you will find many an opportunity of studying the customs and costumes of the peasantry, a kindly and hospitable folk, and, perchance, of joining in the festival of the "harvest home." Moreover, the climate then is very settled and bracing, with warm, sunny days and refreshingly cool nights, and it is just the time of the year for long walks over paths driven through the forest in all directions and amongst the finest of scenery, enabling the visitor to choose his way and to make this as secluded as he wishes it to be. Autumn is also a good season for shooting and fishing.

The Black Forest lies within the Free State of Baden, adjoining the French and Swiss frontiers, and thus it is easily accessible to visitors from this country. There are various routes leading to it—by way of the Hook of Holland and the Rhine, to Baden-Baden; by Calais, Brussels, Luxemburg, and Strasburg, to Freiburg; or by Calais, Paris, Belfort, to Basle, in Switzerland, and then across the frontier to Freiburg. Travelling in Germany, with registered reichsmarks, is quite economical, and hotel prices in all Black Forest resorts will be found distinctly reasonable.

The matter of choosing a resort is not an easy one, since there are so many, and all have abundant attractions to offer. In the Northern and Central Black Forest, Baden-Baden, the famous spa, and the capital of the State of Baden, is an ideal centre for those who prefer a large place with a great deal of life. Baden-Baden has a large number of hotels, well graded as to price; a theatre, where operatic and dramatic performances are given all the year round, also symphony concerts and chamber music; a casino, where roulette, baccarat, and boule may be played; tennis, golf, and a swimming-pool. Other resorts in this part of the Black Forest are Donaueschingen, 2300 ft. above sea-level, a fine old town, with a saline spa and a good park, and where one is able to see the source of that great river, the Danube; Bad Dürrenheim, a high-altitude saline spa and up-to-date health resort, with a bathing beach; Bad Rippoldsau, a ferruginous and mud spa; Freudenstadt, a very well-known health resort; Schonach, nearly 3000 ft. up; and Schönwald, slightly higher.

In the Southern Black Forest the old University town of Freiburg, with a charming situation among the thickly forested mountains, a cathedral, the Gothic spire of which is said to be the most beautiful in the world, good hotels and first-class facilities for sport and amusement, and connected by the only aerial railway in the Black Forest with the high-level health resort of Freiburg-Schauinsland, is a splendid centre for holiday-makers; and others are Badenweiler, a noted spa, with splendid hotels and a gay social life; Titisee, with its beautiful blue lake, nearly 3000 ft. above sea-level; Feldberg, 5000 ft. up, with magnificent mountain views; Schönau, in the Wiese Valley, at the foot of the Belchen; St. Blasien, superbly situated, at the foot of the Belchen, amidst forests of fir and pine, and with a great reputation as a health resort; and Neustadt, a central point for the famous Hölleental railway, and very convenient for many of the best of the Southern Black Forest excursions.



THE BLACK FOREST, A WONDERFUL COUNTRY FOR AN AUTUMN VISIT: A VIEW OF THE BEAUTIFUL MURG VALLEY, IN THE NORTHERN PART OF THE FOREST, REACHED BY THE MURGTAL RAILWAY.

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A PAGE FOR COLLECTORS.

THE ANTIQUE DEALERS' FAIR AT GROSVENOR HOUSE.

By FRANK DAVIS.

were hidden from him. Consider for a moment Fig. 2 and Fig. 4, both superlatively good things of their kind. I was getting ready to fill a page or two in their praise (and am still prepared to do so), when I was informed, "Look at their faces—the one that of a supercilious, pernicky, aristocratic lady, the other brutal and cruel." Now, that may be obvious criticism, but it is by no means the first point that would occur to me—indeed, I go much further and assert that the brutality or superciliousness of the features has nothing to do with one's enjoyment of these two pieces of sculpture. But it does teach me a useful lesson, and I think the owners of these figures and all who have anything to do with collections of similar objects, whether public or private, will agree—that dealers and museum lecturers and people like myself who write about art, are only too inclined to ignore the first natural reactions of individuals who are not familiar with sculpture of this character. We take these features for granted because we have long been used to them, but the people we wish to interest in such things—because we know, deep down within ourselves, that sculpture of this sort is among the many wonders of the world—cannot possibly start from such an easy assumption.

May I now be allowed to admit the perspicacity of my candid friend, and ask him to look a little further—and longer? Never mind the date of either piece—that doesn't really matter. Call the faces supercilious or benign as you wish; but surely the idea underlying the work is expressed as much by the relations of the various parts of the body as by the features? Fig. 4, for example, would be an immensely impressive object even if the head had been broken off—cover the head over with a piece of paper and judge for yourself. It would not, perhaps, be quite fair to try the same experiment with Fig. 2, because there is so little of the body left; still, even so drastic an operation as decapitation leaves enough to make one realise the beautiful modelling of the remainder. I hold that this method of approach to a possibly strange conception of art proves the point I wish to make—that what gives us pleasure in these things is not facial characteristics, which are mere incidentals, but abstract conceptions—e.g., the relation of various masses to one another.

Well, that is one side of this varied and interesting show—its serious side, if it really is permissible to use such a word for works of art which don't happen to be light-hearted or frivolous or utilitarian, but are genuinely fine and dignified. Perhaps such things are not to the taste of everyone—at any rate, for the decoration of the ordinary house—and many will go to the Fair in search of the severely practical. Out of about ten thousand pieces, here are two which are at

once interesting and out of the ordinary. Fig. 5 (on page 544) speaks for itself, yet not so plainly that comment is unnecessary. At first sight a neat and ordinary secretaire, it changes upon examination into an odd little experiment in the use of various woods. Someone had a lot of fun in its making. It is veneered



THERE'S a pleasant informality about this annual market—I almost wrote this annual jamboree—which has been known to shock the solemn-minded, but which performs one great service to the cause of art: it provides a convincing demonstration, still unfortunately needed in this country, that there is



1. A CHARMING CHINESE FIGURE EXHIBITED AT GROSVENOR HOUSE: PUTAI, GOD OF HAPPINESS AND CONTENTMENT—THE CHINESE "FATHER CHRISTMAS." (MING; HEIGHT, 8½ IN.)

Reproduced by Courtesy of Messrs. John Sparks.

really nothing whatever odd or high-falutin' in the search for beauty, and that even that legendary figure, till recently the *bête noir* of our intellectuals, the Anglo-Indian colonel (retired), can easily join in the pursuit without sacrificing either his dignity or his prejudices. There is something here for every taste (except the ultra-modern), and for every pocket (25s. to several thousand pounds): one can see in a single afternoon objects which would take one a month to dig out from scattered shops and galleries all over London and the provinces, and one can see them in very agreeable conditions—in short, I venture to suggest that the man who finds himself bored at such a show is not merely hard to please, but, like the best sort of Wodehouse hero, "definitely missing on several cylinders."

There, of course, speaks the hardened enthusiast who is only too inclined to credit the rest of the world with his own capacity for gazing at works of art, and doesn't often bother to analyse his feelings; he just enjoys what is put before him, and if he is not careful grows to believe he is some sort of a superior being if his neighbours don't always agree with him. Happy the professional critic who has a candid friend at his elbow to bring him down to earth with a bump from time to time! Thus will he see things which before



2. A FINE EXAMPLE OF ORIENTAL ART IN THE ANTIQUE DEALERS' FAIR: A KHMER HEAD, WHICH PROBABLY DATES FROM THE THIRTEENTH CENTURY A.D.

Reproduced by Courtesy of Messrs. John Sparks.



3. JADE FROM THE MOGHUL COURT AT DELHI: A TEAPOT AND COVER IN A PALE, TRANSLUCENT CELADON GREEN STONE, THE LID SURMOUNTED BY A SMALL RUBY; PROBABLY DATING FROM THE EIGHTEENTH CENTURY. (HEIGHT, 4 IN.)

Reproduced by Courtesy of Messrs. Spink and Son.

with yew-tree and cross-banded with mahogany and laburnum, while the small drawers inside, I am informed, are made of oyster-shell laburnum, satinwood, harewood (*i.e.*, stained sycamore), kingwood, and mahogany. Oyster-shell walnut (*i.e.*, walnut cut across the knot) is fairly familiar to most people,



4. A NOTABLE EXHIBIT AT THE ANTIQUE DEALERS' FAIR AT GROSVENOR HOUSE: A GRECO-BUDDHIST SEATED FIGURE OF BUDDHA; WITH A GROUP OF MALE AND FEMALE DISCIPLES LISTENING TO HIS DOCTRINES SCULPTURED ON THE FRONT OF THE THRONE. (C. 300 A.D.; HEIGHT, 3 FT.)

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laburnum cut in a similar way is new to me, if not to the rest of the world. A strange little piece of very considerable charm, particularly for those of us who enjoy seeing a cabinet-maker refusing to conform to type, but experimenting to please himself. This must have been made either by the man himself

(Continued overleaf.)

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(Continued)

to his own notions, or to a special order in which he was perhaps instructed to embody in the cabinet yew and laburnum from his customer's own garden—anyway, I like to think so, in the certain knowledge that no one can prove anything to the contrary.

Fig. 10 (on page 546) is a simple and noble example of the fine taste of our fifteenth-century ancestors, one of a splendid series of spoons from this through maidenhead and apostle types down to the more familiar George III. Collectors usually keep these treasures in drawers or cabinets, and bring them out only to admire. I'm afraid I have other theories about such things; I believe they are so perfect that they deserve the greatest compliment of all—continuous use on our dining tables.

The word "antique" has been acquiring rather a quaint, whimsy-whamsy flavour in some quarters as denoting things fragile, decrepit, sentimental, and a trifle dusty. If it still keeps an honourable place in dictionaries a century hence it will owe its continued survival in large measure to the good sense of the antique dealers of this decade, who have not only given to it special status and meaning, but have taken good care that the public should expect something more of an antique shop than a conglomeration of romantic rubbish. Visitors to Grosvenor House are asked to remember that every object in this great display has been examined by the appropriate committee and certified as being what it pretends to be by individuals who have reputations to lose.



5. A MOST UNUSUAL HEPPLEWHITE SECRETAIRE: AN EXAMPLE OF HIGHLY SKILLED VENEERING, IN YEW-TREE CROSS-BANDED WITH MAHOGANY AND LABURNUM; THE SMALL DRAWERS INSIDE BEING MADE OF OYSTER-SHELL LABURNUM, SATINWOOD, HAREWOOD, KINGWOOD, AND MAHOGANY.

Reproduced by Courtesy of Messrs. M. Harris and Sons.



6. ONE OF A VERY INTERESTING SET OF MAHOGANY CHAIRS TO BE SEEN AT GROSVENOR HOUSE: A PLEASING COMBINATION OF ADAM AND HEPPLEWHITE CHARACTERISTICS (IN THE BACK), WITH THE SQUARE LEGS GENERALLY CONSIDERED TO BE TYPICAL OF CHIPPENDALE CHAIRS (c. 1780).

Reproduced by Courtesy of Messrs. M. Harris and Sons.

Experience during the past two years has shown one rather surprising fact: that hundreds of visitors who are never seen in the galleries of Bond Street and its neighbourhood attend the Fair, not once, but several times during the three weeks of its existence, attracted partly by a natural curiosity and partly by the jolly and informal atmosphere of the place. This phenomenon rather puzzles the dealers, some of whom took steps, twelve months ago to make enquiries. Here, they said, are numbers of good people obviously pleased with what they see, yet we never meet them in our own galleries! It appears that there is a reluctance on the part of this large section of the population to go into an important-looking antique shop in London unless they are prepared to spend several hundred pounds. They feel diffident if they only have a modest fiver at their disposal once or twice a year—yet the

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same people will happily spend half the day in a drapery store without embarrassment. Did they but know it, they are just the visitors the big dealer is anxious to see—he always knows where to find the man who can afford £5000: his problem is to find the 5000 who can only afford £5 or less.

Remarkable how the supply of first-class antiques seems to keep up. People who don't know the facts speak darkly of innumerable imitations; those who

do know them point out that there is no excuse nowadays for a man to buy a "wrong" piece, because even if he knows nothing himself, he can always obtain expert advice without any trouble. It is true that there are not many unknown collections left in the country; what comes on the market to-day is mostly what an earlier generation has bought, not what it has inherited; but even with considerable exportation to America (and recently to the Dominions) there are still enormous supplies in England. All that happens is that the chance of finding something unrecorded becomes gradually less; against this is the comforting thought that anything really first-class bought to-day is likely to show a handsome profit within the new owner's lifetime, unless the taste for what is best in the art of the past disappears completely—a contingency which is only possible if we intend to revert to



7. PAINTING AT THE ANTIQUE DEALERS' FAIR: A DOUBLE PORTRAIT OF AN AUTHOR AND HIS GRANDCHILD; ATTRIBUTED TO J. ZOFFANY.

Reproduced by Courtesy of J. Leger and Son.

savagery within the next few years. On the whole, the problem of supply would appear to be most acute in the case of Chinese pottery and porcelain; if reports from the Far East are to be trusted, it really does look as if imports from China will decrease in the future, and it is at least within the bounds of possibility that owners of good though not extraordinary examples of the art of China may wake up in ten years' time to find themselves in a most fortunate position.

On these pages are illustrated a small selection of exhibits which give some idea of the quality of the exhibition as a whole—from grave to gay, from the purely ornamental to the severely practical. Among the latter must be placed the set of chairs (fourteen in all), one of which is seen in Fig. 6—mahogany of a

(Continued overleaf.)



8. A MAHOGANY WRITING TABLE OF ABOUT 1740: A FINE PIECE OF FURNITURE, OF GREAT DIGNITY, EXHIBITED AT GROSVENOR HOUSE. (3 FT. 11 IN. WIDE.)

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(Continued.)

design about midway between those traditionally called Adam and Hepplewhite—very distinguished pieces, which show to perfection how the cabinet-maker of about 1780 could blend two distinct styles with complete propriety. As pure decoration Fig. 1 (on page 542) is brilliant, far more so than can appear in a photograph; for the underglaze blue of the Ming Dynasty has a quality—at once intense and soft—which later periods lost. Putai—God of Happiness and Contentment—is not troubled with modern neuroses, and those who are not particularly interested in him as an example of first-class pottery can easily be excused for keeping him on their mantelpieces as a tonic.

Fig. 9 shows two seventeenth-century pieces of English silver, very small, and of first-class workmanship, which should be a sufficient reminder, among other things, that quality does not depend upon size (extraordinary how popular prejudice still insists upon admiring a full-length painting and ignoring a head and shoulders!), and also that, however small one's rooms, there is still space for choice early pieces.

A sidelight upon English history is provided by Fig. 11. Portraits of Nelson are rare enough in any material, particularly so in wood, which was by no means a favourite medium with carvers at the beginning of the nineteenth century. The owners suggest that this bust is unique; its exhibition at the Fair will no doubt settle the point.

Of the jades—there are many excellent pieces—one of the most interesting is that shown in Fig. 3 (on the first page). No one has ever investigated the

than doubtful whether any Chinaman would have added a ruby to a material regarded as magical and precious, but it has not yet been established with certainty whether this type was made in India by Chinese carvers settled there, or in their native land.

Of the comparatively few pictures in the exhibition, there is an excellent Ben Marshall, not previously seen in public (illustrated in our issue of Sept. 5), and, among others, the agreeable double portrait of Fig. 7, attributed to John Zoffany, characteristic of that excellent painter's ability to seize a likeness and of the pleasant sentiment of the period.



9. TWO VERY UNUSUAL PIECES OF CHARLES II. SILVER: A SMALL BOWL, MEASURING $3\frac{1}{4}$ IN. IN DIAMETER, BEARING THE HALL-MARK FOR 1683; AND A BEAKER, CHASED WITH ACANTHUS LEAVES, HALL-MARKED 1677. (HEIGHT; $4\frac{1}{4}$ IN.) (Reproduced by Courtesy of Messrs. S. J. Phillips.)



10. A REMARKABLE PIECE OF OLD ENGLISH SILVER AT THE ANTIQUE DEALERS' FAIR: A DIAMOND POINT SPOON OF ABOUT 1450-70 WITH A TREFOIL MARK (AT PRESENT UNIDENTIFIED) ON THE BOWL; AND STILL IN EXTREMELY FINE CONDITION.

Reproduced by Courtesy of How of Edinburgh.

question of the jades made for the Indian market during the seventeenth and eighteenth centuries: they are quite distinct from those made for sale in China itself—e.g., it is more



11. A RARE CONTEMPORARY CARVED BUST OF NELSON; POSSIBLY UNIQUE, SINCE WOOD WAS SELDOM USED AS A MEDIUM BY SCULPTORS AT THE BEGINNING OF THE NINETEENTH CENTURY. (HEIGHT; 2 FT. 1 IN.)

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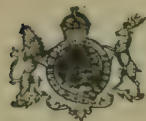
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THE CHRONICLE OF THE CAR.

IN a recent paragraph I said that there might be one sensational development to record with regard to next season's cars. There is, and it has been sprung upon us by the Ford Co. It takes the

performance, and possessed of every quality one looks for in a high-class motor-car. There is nothing cheap about it but the price. Incidentally, the Ford Co. say that they have sold no fewer than three millions of the larger "V-8" type, and I am going to abandon the rôle of prophet if it does not turn out that even more of this new type are sold during the same period it has taken the bigger car to arrive at such a figure of production and sales.

It is an extremely handsome car, to begin with. Graceful, sweeping lines of distinctive appearance combine with the stamp of utility to make a car that it should be a pleasure to own, apart altogether from its capabilities on the road. And these latter are all that one has learnt to expect from cars of the multi-cylindered type. It has terrific acceleration, yet so smooth that it is only the upward sweep of the speedometer-needle that convinces one of its rapidity.

The interior bodywork is

extremely well finished and is as comfortable as to its seating as the most exacting could ask. The springing, which follows the conventional Ford practice of transverse road springs, is as near perfect as need be. In fact, leaving out its price and judging the car purely from the point of

view of intrinsic merit, I make it out to be an outstandingly good car which will leap into popular favour even more rapidly than did its prototype, the big "V-8."

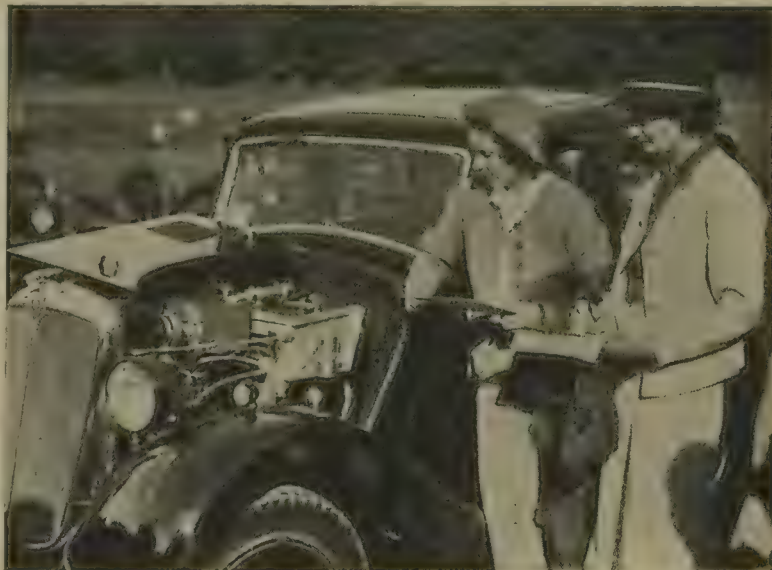
Mr. John Cobb's Napier Railton, on which he made his world's records recently, has been packed up for transport, and the famous British motorist is now returning to England. The engine of the Napier Railton was found to be in good condition, and Mr. Cobb sent a telegram to Shell-Mex House, London, saying, "Triple Shell lubricating oil functioned perfectly." He is particularly pleased with the record because it was made on a slippery surface and with a wind "of almost gale velocity" blowing across the salt flats. Despite these disadvantages, he did 167.69 miles in an hour and averaged 153.98 miles per hour for twelve hours, and 150.1621 miles per hour for twenty-four hours.



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shape of a new "V-8" rated at 22 h.p. (£16 10s. annual tax), selling at the astoundingly low price of £210 as a double-entrance saloon. How it is done I don't pretend to know, but there it is. One thing, however, is very certain, and that is that the price has not been arrived at by cutting either detail or quality. I have looked over this new car and have ridden in it, and my impressions of it are that it is a thoroughly good car, of astonishingly good



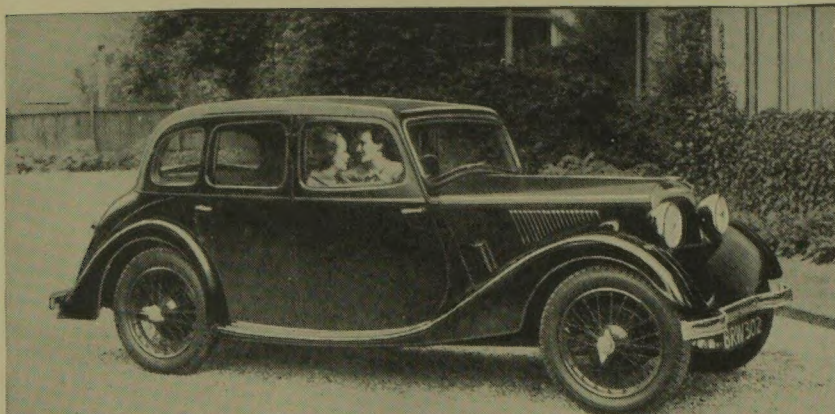
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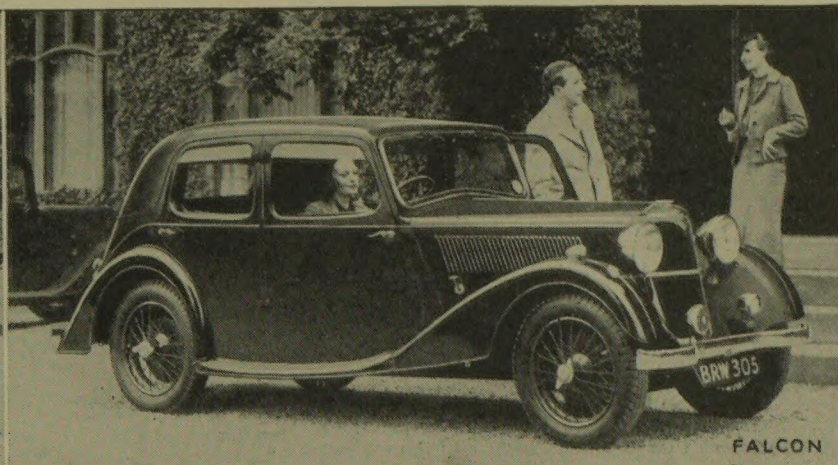
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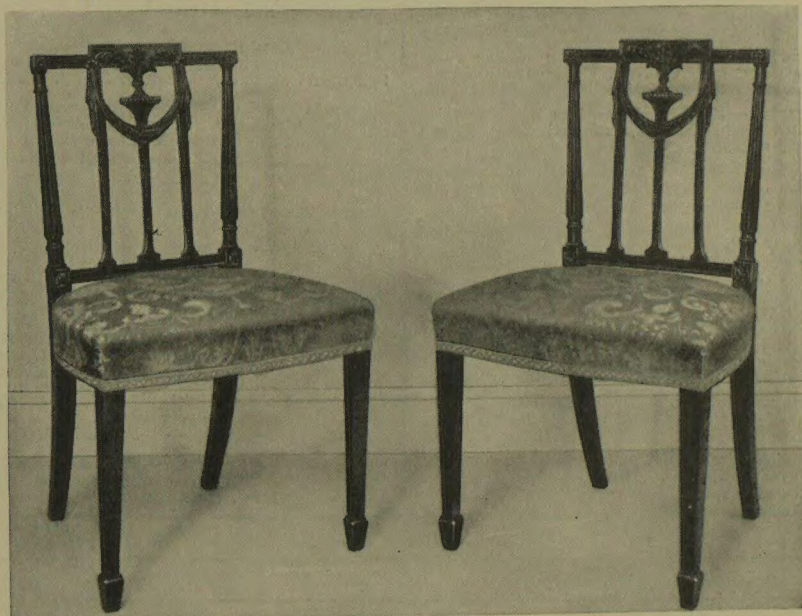
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BOOKS OF THE DAY.

(Continued from page 530.)

that of native hypnotism, "an evil force and stronger than anything known in Vienna." This allusion recalls our recent photographs of Dr. Thoma hypnotising a chimpanzee at the Zoo. Other mysteries described include the so-called "mass suicide" of whales, secrets of the Kalahari Desert, such as the legend of a vast volcanic crater that entraps men and animals, and the unsolved fate of the white women from the wreck of the *Grosvenor*. There are also chapters on mystery spots in South-West Africa, secrets of old Cape Town, and life and mystery in Mauritius.

In his concluding chapter, "Golden Magic," the author leaves the realm of mystery for that of reality in a picturesque account of Johannesburg, which he calls "one of the most exciting cities in the world." He quotes a tribute by Sarah Gertrude Millin, the novelist, to the brains behind the gold-mining organisation, and he is confident of prosperous years ahead through a revival caused by the higher price of gold. "Already," he writes, "the Rand mines represent man's deepest penetration into the earth, and the future of the industry still lies downwards. The tremendous obstacles to further penetration—heat, the human factor, working costs—are well known; yet nowhere did I hear doubt expressed that the reef would be followed down, if need be, to ten thousand feet—a depth once considered impossible. It is this blend of courage and skill that makes Johannesburg so stimulating. A fortnight spent between Randfontein and Springs in company with the men who are tackling this colossal task gives the traveller a fresh outlook and new hope for the future of South Africa."

Finally, Mr. Green touches on the question of native labour, and quotes a reassuring statement by the head of the Native Affairs Department, who says, among other things: "The spending power of the native is an asset to the city. His standard of living is rising. . . . That is where the South African native differs from the Asiatic, and that is why we Europeans need never fear native competition." Johannesburg natives, it appears, go in for gramophones, pianos, harmoniums, and when they get electric light they will buy radio sets. They are also very keen on games, playing football, tennis and golf. At the mines the noise of the stamping machines is so thunderous that a special language of signs has come into being among the workers. This recalls a recent address at the British Association suggesting a world-wide sign-language which might go far to enable nations to understand each other and establish the reign of peace.

While people of European origin talk and write of the "native problem" in Africa, from the native's point of view, perhaps, it presents itself as the "white problem." This aspect of the matter is brought out in two interesting books among those which I must keep for another occasion—namely, "TEN AFRICANS." Edited by Margery Perham. Illustrated (Faber; 15s.)—wherein ten natives from various parts of the continent each tell their own life-stories, with critical comments; and "AFRICA ANSWERS BACK." By H.H. Prince Akiki K. Nyabongo. With an Introduction by Dr. William Lyon Phelps. Illustrated by Eleanor Maroney (Routledge; 7s. 6d.). In some sense likewise four-footed natives of Africa, as well as some from Europe, are accorded self-expression in "BRED IN THE 'BLUE'"; or, Ways of the African Wildfolk. By W. S. Chadwick. Illustrated by Dorothy Kay and J. Abbey (Melrose; 10s. 6d.). Conceived somewhat in the spirit of Kipling's "Jungle Book," this story of big-game hunting and animal fights shows the bloodthirsty side of the African forests—"Nature red in tooth and claw"—in contrast to the more peaceful and idyllic aspect of Commander Gatti's volume. After all, I have only managed to equalise the tailor's "seven at a blow," and even so some of my seven, in Macbeth's phrase, are only "scotched." C. E. B.

THE PLAYHOUSES.

"GIRL UNKNOWN," AT THE NEW.

AS a play this has many defects, but as a vehicle for Fräulein Lucie Mannheim it answers its purpose admirably. She plays the rôle of a waif whose only knowledge of life has been picked up in a low bar at Trieste. At least one assumes it to have been a low bar, but it must be said for its customers that they behaved with perfect propriety, and had sound, middle-class English accents. That is a fault of the production; atmosphere entirely escapes the producer, even the rôle of an uncouth sub-postmaster in a country village being played with the air of a First-Class Civil Servant. The delicacy with which Anna eats an orange attracts the attention of a somewhat drunken gambler; taking pity on the girl, he arranges to send her for a month's holiday to a fashionable sanatorium in the Italian Tyrol. Here Anna behaves with becoming modesty; is regarded by the elderly residents as a "sweet little thing," and is ardently admired by a wealthy young man. To obtain an extension of her holiday, Anna

has a liaison with the village postmaster, in order to persuade him to withhold important telegrams and letters concerning her. The plot demands the very improbable situation that a new arrival recognises in this well-behaved, fashionably dressed young lady the drab light-of-love he had seen during a half-drunken visit to the bar eighteen months earlier. He denounces her, with the result that her *affaire* with the postmaster is revealed; her wealthy admirer jibs at such a rival, and the play closes on the unhappy Anna walking from a deserted waiting-room, at six in the morning, to catch a train that will carry her back to her old life. Fräulein Lucie Mannheim gives a beautiful performance as this unhappy young woman.

"THIS'LL MAKE YOU WHISTLE," AT THE PALACE.

After an abortive attempt to make his admirers accept him as a handsome young man on a flying trapeze, Mr. Jack Buchanan has resumed his rôle of a young man about town engaged to several young ladies at the same time. His efforts to get rid of the old love while carrying on with the new constitute the plot. Mr. David Hutcheson makes a big hit as the hero's chief aider and abettor, and Mr. Buchanan's unselfishness in allowing him to "steal" scene after scene is worthy of note. Miss Elsie Randolph brings her ever-welcome vivacity to the part of an artist's model who is mistaken for an interior decorator. Lively tunes and a bright chorus make this very good after-dinner entertainment.

"CERTAINLY, SIR!" AT THE HIPPODROME.

This starts off very promisingly, in comic-opera vein, though the idea of a band of revellers seeking to dispose of a corpse may not be to all tastes. Unfortunately, in the second half the piece slips back into rather worse than ordinary musical comedy. Mr. George Robey is at his best in a solo number, "I'm more than surprised, I'm amazed." Miss Renée Houston, playing with less than her customary vivacity, has to rely on her personality rather than her authors for her effects. Mr. Ralph Reader handles a clever chorus with a touch of genius, and the inclusion of some operatic voices in its ranks makes it the hit of the evening.

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THIS month has witnessed the issue of the first King Edward VIII. stamps for Great Britain and Northern Ireland. The 1d., 1½d., and 2½d. appeared on the 1st, and the 1d. on the 14th. The stamps have received a more popular welcome than any Great Britain issue since Queen Victoria's time. The design translates the simple dignity of the first postage stamps of 1840 into the requirements of to-day.



BELGIUM: KING LEOPOLD III.,
PHOTOGRAVURE (LEFT) AND STEEL PLATE
COMPARISONS.

The design is modern in its elimination of the trivialities that used to be mistaken for design. Yet it is not the ideal stamp of artist, philatelist, or security printer. By an interesting coincidence we get new stamps this month of King Leopold III. of Belgium. Some of these are printed, as our new Edwardians are printed, by photogravure; one, however, is in the true gravure of steel-plate printing. I illustrate the two styles for comparison, the 1 franc carmine (photogravure) and the 1.75 franc deep blue (steel-plate recess). The superiority of the engraved stamp needs no stressing. Some day we hope to see good steel-plate portraits on our King Edward VIII. stamps.



FRANCE: THE AERIAL
CONQUEST OF THE
SOUTH ATLANTIC.

The gnarled and bowed gum-tree at Glenelg, where the colony of South Australia was proclaimed a century ago, does not lend itself very well to the design of Australia's new commemoratives. The stamps, 2d. red, 3d. blue, and 1s. green, depict, in addition, the site of Adelaide in 1836, and a glimpse of the city of to-day.

The stamp collector has probably little use for turning his stamp album into a music portfolio, but lately a bar or two of melody has intruded into stamp designs. Brazil, celebrating the centenary of the composer Carlos Gomes, has issued stamps in two designs, one of them showing a portrait from a medal, and the other one bearing a fragment from the opera "Il Guarany."

The portrait stamp is 300 réis, and is available in sepia or in rose. The music is 700 réis, issued in blue and orange-brown. Whether in blue or brown you will need good glasses to try it over on your piano.

France is achieving some effective designs in recent commemorative issues printed from engraved steel plates. The latest 1.50 franc blue and 10 francs deep green, issued to celebrate the "aerial conquest of the South Atlantic" will arrest attention in any collection, and indeed on any letter in the post. M. P. Munier's design for the lower value is my preference, with its galleon riding a very mountain of a wave, and a great seaplane overhead. M. Delzer's design (10 francs) shows the route between the two continents, a plane, and bears the inscription "centième traversée."

The 250th anniversary of the recapture of Budapest from the Turks is the subject of a commemorative series in striking designs by Légrády Sándor. They are photogravure and derive a curious appearance from the "screen" which is not trimmed at the perforation "gutters," but is continuous all over the sheet.

The town hall in the capital of Luxemburg is rather well known to travelling philatelists for it has been the venue of several international and national philatelic exhibitions. There was such an event there this month, and the building figures as the subject of six stamps issued in the Grand Duchy for the occasion.

The beautiful engraved portrait of the Queen of the Netherlands by Professor Fokko Mees, introduced on the Surinam stamps earlier in the year, now figures on most of the values of the new Colonial issue for Curaçao. It is one of the very best of current stamp portraits.

Photogravure, of a rather coarse screen, is the medium of representing the latest portrait of Riza Shah Pahlavi of Iran. It is the first portrait of him on stamps without headgear. Four values are to hand (5, 10, 15, and 30 dinars), to be followed by others.



AUSTRALIA: ADELAIDE AND
THE GUM-TREE OF GLENELG.



HUNGARY: THE LIBERATION OF
BUDAPEST.



IRAN: A NEW
PORTRAIT OF RIZA
SHAH PAHLAVI.



LUXEMBOURG:
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